



BY

C. E. LESLIE.

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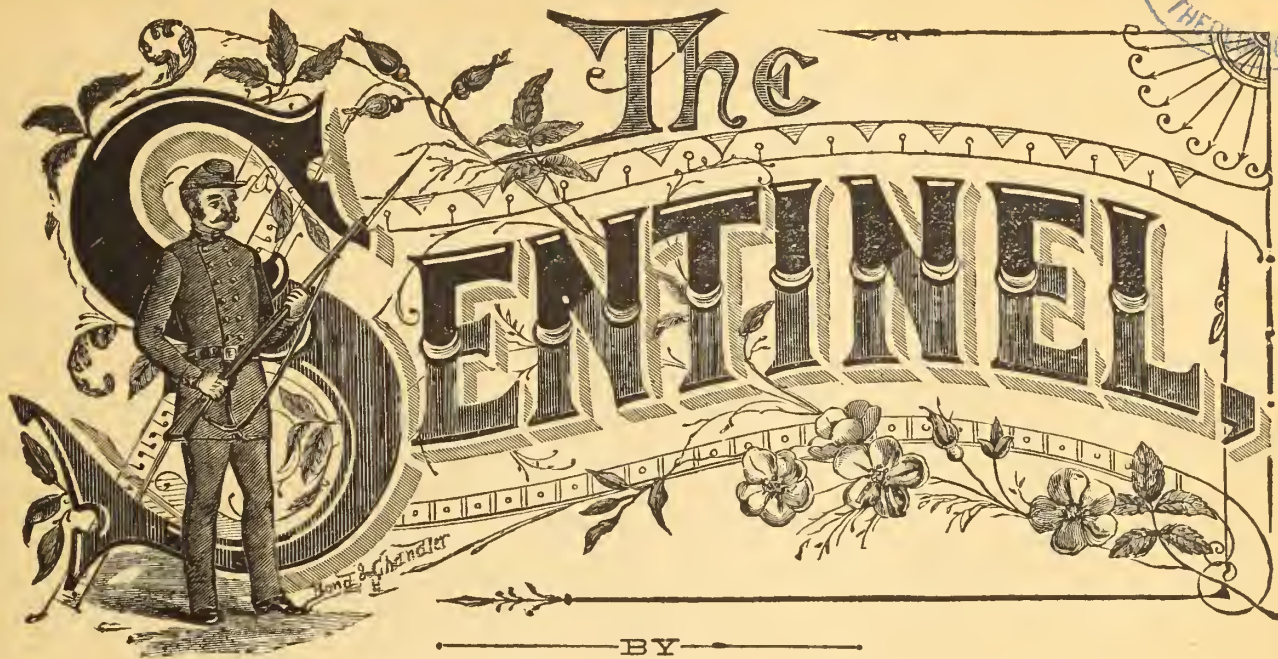
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See *illustrations, descriptions* and *prices elsewhere* in this issue.

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THEOLOGICAL SEMINARY



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Copyright, 1885, by C. E. LESLIE.

No. 1.  
 THE SONG CHAMPION, my first book, sold over 150,000 copies.

No. 2.  
 THE CONQUEROR has reached the enormous sale of over 300,000 copies and is still selling.

46-42 Ab = 2 space = 3 line  
 56-42 Db = (below) = 3 line  
 66-42 Gb = 2 line = 4 space  
 76-42 Cb = (below) = 2 space  
 No change of flats  
 RE and DO is on the 1st line below and on 2nd space.

No. 3.  
 THE SABBATH SCHOOL QUEEN, 60,000 copies now in the hands of the public, we will publish in March 1886, a new Sabbath School book to take the place of the "QUEEN."

# PREFACE.

"The Sentinel" is the safe-guard of the entire army. "The Challenge" rings forth, "who goes there?" quickly the answer echoes back, "a friend." Again "The Sentinel's" voice is heard, "do you read by note?" anxiously we await the friends reply, and in clear ringing tones we hear "The Song Champion," singing the scale, Do, re, mi, fa, sol, la, si, do. "The Sentinel" now takes "The Conqueror" by the hand and says, "well done my brother, go out among the people and teach them to sing by note: go into the cities and villages, take "The Sabbath School Queen" with you and when your work is finished and you have rendered your last "Service of Song" with "The Chapel Choir" of earth, may your spirit be borne to "The Sacred Choir" in heaven.

C. E. LESLIE.  
 The teacher's friend.

No. 4.  
 THE CHAPEL CHOIR, more than 200,000 in use.

No. 5.  
 THE SACRED CHOIR, 160 pages all Anthems, every piece new, for 1885-6.

No. 6.  
 THE CHALLENGE, over 200,000 sold in two years.

1# 42 G = 2 line = 4 space  
 2# 42 D = 1 space below = 3 line  
 3# 42 A = 2 space = 5 line  
 4# 42 E = 1 line = 3 space  
 5# 42 B = 3 line = 1 space below  
 6# 42 F# = 1 space = 4 line  
 7# 42 C# = 1 line below = 2 space  
 16 42 F = 1 space = 4 line  
 26 42 Bb = 3 line = 1 space above  
 36 42 Eb = 1 line = 3 space

No. 7.  
 LESLIE'S SERVICE OF SONG, in five volumes, bound in paper or all complete bound in boards.  
 For price of the above books, read advertisements on the back of this book.

*b 1/2 cords* Chicago August 1st 1885.

# RUDIMENTAL DEPARTMENT

## THE STAFF.

The Staff is composed of five lines and the four intervening spaces, and these are numbered from the bottom upward, as the First Line, First Space, Second Line, Second Space, etc.

## NOTES.

Characters called NOTES are used to represent the length of tones.

There are in general use six different kinds of notes, called: Whole Note (♩), Half Note (♭), Quarter Note (♮), Eighth Note (♯), Sixteenth Note (♭), Thirty-second Note (♯)

## RESTS.

Characters called RESTS, and corresponding in length to notes of the same denomination, are used to indicate silence, and are made thus: — Whole Rest, below the line; — Half Rest, above the line; ♯ Quarter

Rest; ♯ Eighth Rest; ♯ Sixteenth Rest; ♯ Thirty-second Rest.

## LETTERS.

The first seven letters of the Alphabet are used to represent musical tones, and are given to the beginner in this order: C, D, E, F, G, A, B.

## CLEFS.

Clefs are used to locate the letters on the staff, to represent the pitch of tones and to designate the parts to be sung by the different voices.

There are three different clefs in common use made and placed on the staff in the following positions: G Clef (♩) The Soprano and Alto sing from this clef. (♯) The F Clef (♯) The Base always sing from this clef, and some- (♯) times the Tenor is written above the Base on the same staff with the Base. The C Clef (♯) The Tenor sings from the C clef. The (♯) letters are located on the staff the same as with the G clef; but, as gentlemen's voices are in true pitch an octave lower than ladies' voices, when the Tenor is played upon an instrument, it should be played one octave lower than if represented in the G clef.

## ADDED LINES.

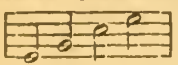
Short added lines may be used both below and above the staff, thus:

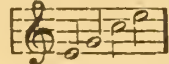


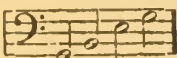
## SCALES.

The Diatonic Scale is the easiest and most natural scale to sing, and consists of a series of eight sounds, designated by numerals, thus: 1, 2, 3, 4, 5, 6, 7, 8, and by syllables, Do, Re, Mi, Fa, Sol, La, Si, Do, pronounced, Doe, Ray, Mee, Fah, Sole, Lah, See, Doe; and in the key of C, or Natural scale, by the letters C, D, E, F, G, A, B, C. The syllable name of notes is not derived from the shape or form of the note, but from the position it occupies in the scale.

Each line and space of the staff is called a degree, therefore there are nine degrees in a staff. The staff is used to write notes and other musical characters on. Notes are characters used to represent the length of tones and may be written upon any degree of the staff, or upon the added lines above or below the staff or in the intervening spaces. The Clefs are used to locate the letters on the staff, and thus establish the pitch of tones. For example, I might

make a staff and place a note or a number of notes on it, thus:  But we cannot determine the pitch until we have

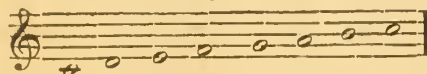
introduced a clef; with G clef, thus: 

Or, with F clef, thus: 

### THE DIATONIC SCALE.

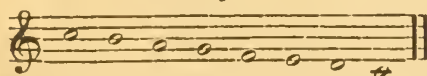
The Diatonic Scale in the key of C, with G clef, ascending and descending.

*Ascending.*



Numeral Names.— 1 2 3 4 5 6 7 8  
Syllable Names.— Do, Re, Mi, Fa, Sol, La, Si Do,  
Pronounced.— doe, ray, mee, fah, sole, lah, see, doe,  
Perm't Names.— C, D, E, F, G, A, B, C,

*Descending.*



Numeral Names.— 8 7 6 5 4 3 2 1  
Syllable Names.— Do, Si, La, Sol, Fa, Mi, Re, Do,  
Pronounced.— doe, see lah, sole, fah, mee, ray, doe.  
Perm't Names.— C, B, A, G, F, E, D, C.

Characters called SHARPS, ( $\sharp$ ) and FLATS, ( $\flat$ ) are used in the transposition of the scale, and are a sign or signature indicating the key in which the piece is written. A sharp ( $\sharp$ ) placed before a note introduces a tone a half step higher. A flat ( $\flat$ ) placed before a note introduces a tone a half step lower. A character

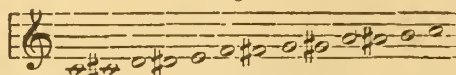
call a natural ( $\natural$ ) is used to cancel the effect of a sharp or flat. Where a sharp ( $\sharp$ ) or flat ( $\flat$ ) occurs in a measure it continues its effect throughout the measure unless canceled by a natural ( $\natural$ ).

A character called a DOUBLE SHARP, ( $\times$ ) is used to sharp a note or letter that has been sharped.

A character called a DOUBLE FLAT, ( $\flat\flat$ ) is used to flat a note or letter that has been flatted.

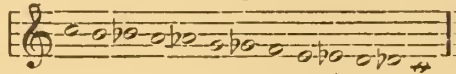
### THE CHROMATIC SCALE.

*Ascending.*



Perm'an't names.— C  $\sharp$  C  $\sharp$  D D  $\sharp$  E F F  $\sharp$  G G  $\sharp$  A A  $\sharp$  B C  
Syllable names.— Do Di Re Ri Mi Fa Fi Sol Si La Li Si Do.  
Pronounced.— Doe Dee Ray Bee Mee Fah Fee Sole See Lah Lee See Doe.  
Numeral names.— 1  $\sharp$  2  $\sharp$  3 4  $\sharp$  5  $\sharp$  6  $\sharp$  7 8.

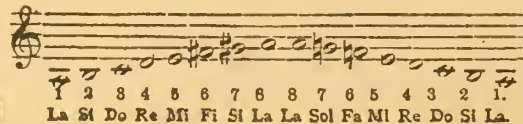
*Descending.*



Perm'an't names.— C B  $\flat$  A A  $\flat$  G G  $\flat$  F E E  $\flat$  D D  $\flat$  C.  
Syllable names.— Do Si Se La Le Sol Se Fa Mi Me Re Ra Do.  
Pronounced.— Doe See Say Lah Lay Sole Say Fah Mee May Ray Rah Doe.  
Numeral names.— 8 7  $\flat$  6  $\flat$  5  $\flat$  4 3  $\flat$  2  $\flat$  1.

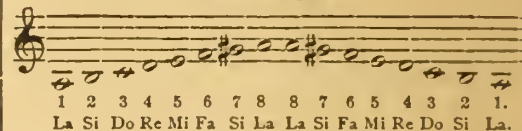
### SCALE OF A MINOR.

*Melodic Form.*



### SCALE OF A MINOR.

*Harmonic Form.*



The harmonic form is certainly preferable and almost wholly used in this country.

Table of scales in all of the major keys with the G and F clefs.

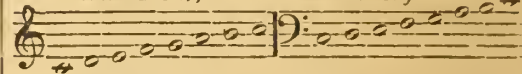
NOTE.—The position of the scale with the C clef being the same upon the staff as with the G clef, it is not considered necessary to use it here.

### THE C SCALE.

Signature, Natural.

*With G Clef,*

*With F Clef.*



Do Re Mi Fa Sol La Si Do. Do Re Mi Fa Sol La Si Do.  
1 2 3 4 5 6 7 8. 1 2 3 4 5 6 7 8.  
C D E F G A B C. C D E F G A B C.

NOTE.—It is said by some, that the C scale has no signature, and that it certainly should not be called natural. But I know of no better name for it, and do not believe that even a very dull pupil will be misled by it. Hence, in this work in the absence of sharps and flats the signature will be termed natural.

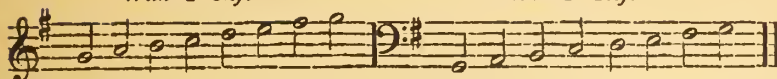
Moore's Encyclopædia of Music says the natural key is that which has neither a flat nor a sharp for its signature, as the key of C.

THE G SCALE.

Signature, One Sharp.

With G Clef.

With F Clef.



1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
G A B C D E F# G.

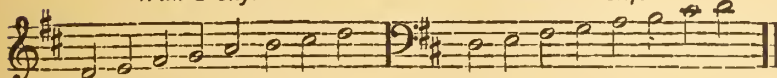
1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
G A B C D E F# G.

THE D SCALE.

Signature, Two Sharps.

With G Clef.

With F Clef.



1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
D E F# G A B C# D.

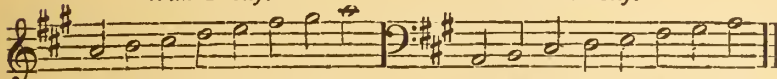
1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
D E F# G A B C# D.

THE A SCALE.

Signature, Three Sharps.

With G Clef.

With F Clef.



1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
A B C# D E F# G# A.

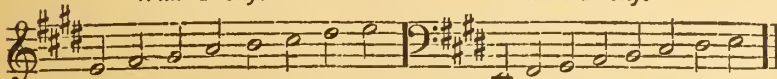
1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
A B C# D E F# G# A.

THE E SCALE.

Signature, Four Sharps.

With G Clef.

With F Clef.



1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
E F# G# A B C# D# E.

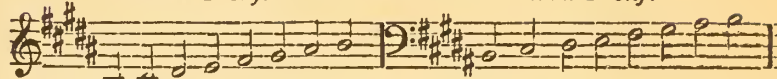
1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
E F# G# A B C# D# E.

THE B SCALE.

Signature, Five Sharps.

With G Clef.

With F Clef.



1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
B C# D# E F# G# A# B.

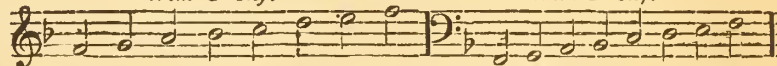
1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
B, C# D# E F# G# A# B.

THE F SCALE.

Signature, One Flat.

With G Clef.

With F Clef.



1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
F G A Bb C D E F.

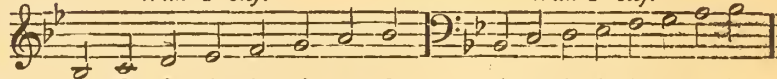
1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
F G A Bb C D E F.

THE SCALE OF Bb.

Signature, Two Flats.

With G Clef.

With F Clef.



1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
Bb C D Eb F G A Bb.

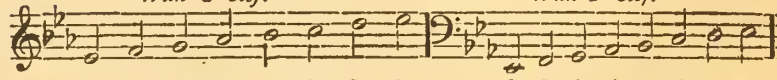
1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
Bb C D Eb F G A Bb.

THE SCALE OF Eb.

Signature, Three Flats.

With G Clef.

With F Clef.



1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
Eb F G Ab Bb C D Eb.

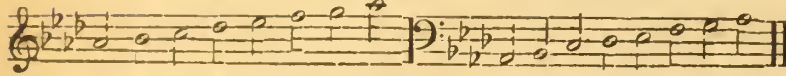
1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
Eb F G Ab Bb C D Eb.

THE SCALE OF A<sub>2</sub>.

Signature, Four Flats.

With G Clef.

With F Clef.



1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
A<sub>b</sub> E<sub>b</sub> C D<sub>b</sub> E<sub>b</sub> F G A<sub>b</sub>.

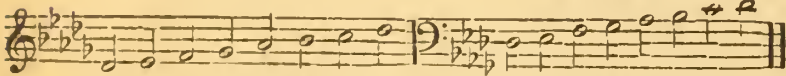
1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
A<sub>b</sub> E<sub>b</sub> C D<sub>b</sub> E<sub>b</sub> F G A<sub>b</sub>.

THE SCALE OF D<sub>2</sub>.

Signature, Five Flats.

With G Clef.

With F Clef.



1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
D<sub>b</sub> E<sub>b</sub> F G<sub>b</sub> A<sub>b</sub> B<sub>b</sub> C D<sub>b</sub>.

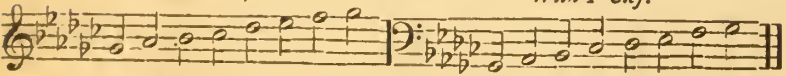
1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
D<sub>b</sub> E<sub>b</sub> F G<sub>b</sub> A<sub>b</sub> B<sub>b</sub> C D<sub>b</sub>.

THE SCALE OF G<sub>2</sub>.

Signature, Six Flats.

With G Clef.

With F Clef.

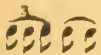


1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
G<sub>b</sub> A<sub>b</sub> B<sub>b</sub> C<sub>b</sub> D<sub>b</sub> E<sub>b</sub> F G<sub>b</sub>.

1 2 3 4 5 6 7 8.  
Do Re Mi Fa Sol La Si Do.  
G<sub>b</sub> A<sub>b</sub> B<sub>b</sub> C<sub>b</sub> D<sub>b</sub> E<sub>b</sub> F G<sub>b</sub>.

A dot following a note adds one half to the length of the note thus a dotted half note  $\overset{\cdot}{\text{f}}$  is equal to three quarter notes  $\overset{\cdot}{\text{f}} = \text{f} + \text{f} + \text{f}$

A triplet is a group of three notes, with a figure 3 placed above or below them, and should be performed in the time of two of the same denomination  $\overset{3}{\text{f}} \text{f} \text{f}$



A Hold ( $\frown$ ) placed over or under a note or rest shows that it should be prolonged, at the option of the leader.

A Dotted Bar ( $\text{---} \text{---} \text{---}$ ) is a sign of repeat.

The Slur ( $\frown$ ) is used to connect two or more notes on *different* degrees of the staff.

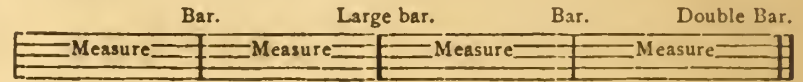
The Tie ( $\text{---}$ ) is used to connect two or more notes on *same* degree of the staff.

Music is divided into measures.

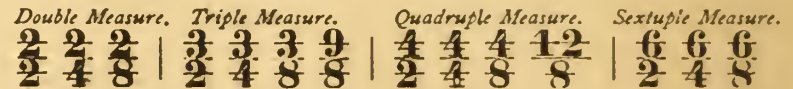
MEASURE AND BARS.

The lines drawn across the staff are called bars.

The distance from one of these bars to another is called a measure. The enlarged bar shows the close of a strain in music. The double bar shows the close of the composition. Example :



There are four kinds of measure, indicated by a fraction placed on the staff at the beginning of a piece of music.



The upper figure shows the *number* of counts in a measure, and the lower figure the *kind* of notes or their equivalent.

BEATING TIME, is indicating the different parts of a measure by a movement of the hand, and is performed as follows :

Double Time—Down, up.

Triple Time—Down, left, up.

Quadruple Time—Down, left, right, up.

Sextuple Time—Down, down, left, right, up, up; generally beaten, Down, up.

Double Time has two counts; Triple, three; Quadruple, four, and Sextuple six.



The stress of voice placed on certain parts of the measure is called ACCENT.


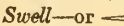
Double and Triple Time has one accent placed on the first part of the measure.

Quadruple *two*, placed on the first and third parts. Sextuple, *two*, placed on the first and fourth parts of the measure.



(In the pronunciation, the syllable *italicized* shows the accent.

*A*—In, for, at, with, etc.  
*Accelerando*—(A-tchel-e-ran-do), moving faster and faster.  
*Adagio*—(A-dah-jo), slow.  
*Ad libitum*, or *ad lib.*—at pleasure  
*Allegro*—(Al-lay-gro), a quick movement.  
*Allegretto*—(Al-lay-gray-to), less quick than *Allegro*.  
*Andante*—(An-dan-ta,) distinct, rather slow.  
*Andantino*—(An-dan-tee-no), quicker than *Andante*.  
*A tempo*—(Ah-tem-po), in time.  
*Allegro*—*Agitato*, quick, with anxiety and agitation.  
*Bis*—(*Bese*), twice.  
*Beat*, the rise and fall of the hand in marking time in music.  
*Basta*—(Ita), stop, proceed no further, unless directed by the leader.  
*Cantata*—(Ita), a composition consisting of an intermixture of air and recitative.  
*Coda*—an additional close of a composition.  
*Con*—(*Cone*, long o), with.  
*Con spirito*—(*Spir*-ito), with spirit.  
*Con Espress*—(Ita), with expression.  
*Crescendo*—(Cre-shen-do), *Cres.* or  increase the power.  
*Cadence*—a shake or trill, a close in melody or harmony, either terminating the piece or dividing it into numbers or periods.  
*Da Capo*—(Da-cah-po), or *D. C.* go to the beginning.  
*Dal Segno*—(Dol-sane-yo), or *D. S.* go to the sign.  
*Diminuendo*—(Dimin-oo-en-do), *Dim.* or  diminish the power.  
*Dolce*—(*Dole*-tchay), soft, sweet, delicate.  
*Doctor of music*—a degree conferred by Universities.  
*Diluendo*—(Ita) a gradual dying away of the tone.  
*Dominant*—the dominant or fifth note of the scale.  
*Fine*—(*Fee*-na), end.  
*Finale*—(*Fee*-nah-la), the final movement.  
*Forte*—(*For*-ta), or *f.* loud.

*Fortissimo*, or *ff*—very loud.  
*Largo*—a slow movement.  
*Legato*—(La-gah-to), or  smooth and connected.  
*Lento*—(*Layn*-to), slow and gliding.  
*Mediant*—the third above the tonic or key letter.  
*Mezzo*—(*Met*-zo), or *m.* of medium power.  
*Moderato*—(Mod-a-rah-to), moderately.  
*Octave*—a succession of eight tones.  
*Obligato*—(O-ble-gah-to), necessary, indispensable.  
*Pianissimo*—or *pp*, very soft.  
*Piano*—(*Pe*-ah-no), or *p*, soft.  
*Presto*—quick.  
*Primo*—(*Pree*-mo), first.  
*Ritard*—slower and slower.  
*Scale*—a series of lines and spaces on which notes are placed, an octave.  
*Semi-Staccato*—(Sem-ee), or •• less short and distinct than *Staccato*.  
*Sforzando* (Sfort-zan-do), *sf*, *fz*, or < explosive.  
*Solo*—for one voice or instrument.  
*Sostenuto*—(Sos-te-noo-to), sustained.  
*Staccato*—(Stah-kah-to), or † † very short and distinct.  
*Swell*—or  increase and diminish.  
*Submediant*—the sixth tone of the scale.  
*Supertonic*—the note above the tonic or key letter.  
*Subdominant*—the fourth note of the scale of any key.  
*Subtonic*—the seventh of the scale, under the tonic.  
*Tempo*—in strict time.  
*Trio*—(*Tree*-o), for three parts.  
*Tutti*—(*Too*-tee), altogether.  
*Tonic*—the key letter or first tone of the scale.  
*Vivance*—(*Ve*-vah-tcha), quick and lively.  
*Voce*—(*Vø*-tcha), voice.

## EXERCISES FOR THE BEGINNER.

The teacher should thoroughly explain all important points to the beginner in the following exercises.

No. 1. Explain G clef, staff, added lines, quarter ♩ note, half ♪ note, letters, syllables, numerals, enlarged bar, double bar or close, and quadruple time or measure, and how to beat it.

C C D D E E F F G G A A B B C C C B B A A G G F F E E D D C  
 Do Do Re Re Mi Mi Fa Fa Sol Sol La La Si Si Do Do Do Si Si La La Sol Sol Fa Fa Mi Mi Re Re Do  
 1 1 2 2 3 3 4 4 5 5 6 6 7 7 8 8 8 7 7 6 6 5 5 4 4 3 3 2 2 1

No. 2. Explain eighth note; ♪ also have your class sing all of the following exercises by syllable, numeral and letter; and in vocalizing, have them use the syllables Ah, La, Sca, etc, etc.

If the exercise is too high, play it in a lower key.

No. 3. Explain double time, the rule for applying words, etc.

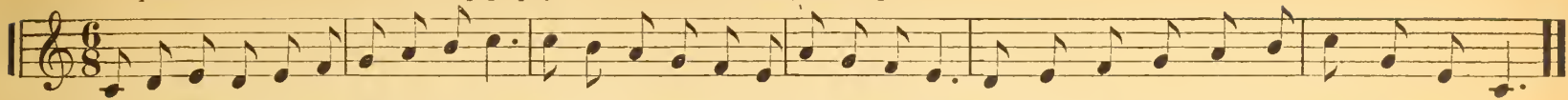
Once a - gain we lift our voice, Ev-'ry heart with song re-joice; Do mi sol la si do re si do do sol mi do sol fa mi re do.

No. 4. Explain rests and practice this exercise thoroughly, by syllable, until the pupils understand it.

No. 5. Explain triple time, dotted half note, ♩ and hold, ♯. The eyes of every pupil must be on the teacher at a hold.

# EXERCISES FOR THE BEGINNER. Continued.

No. 6. Explain sextuple measure, and have the pupil perform the time with the hand; down, up, etc.



No. 7. Explain the brace connecting the parts in Exercise No. 7. See that the class thoroughly understand the different clefs, and where the letters are located on the staves. Test each pupil's voice, and designate to him the part he should sing. Divide your class into four divisions, and then you are ready to begin the exercise.

**Tenor.**

Birds are sing - ing in the air, Mak - ing mu - sic ev - 'ry - where; All in na - ture seems to say, Let us praise the Lord to - day.

**Alto.**

**Soprano.**

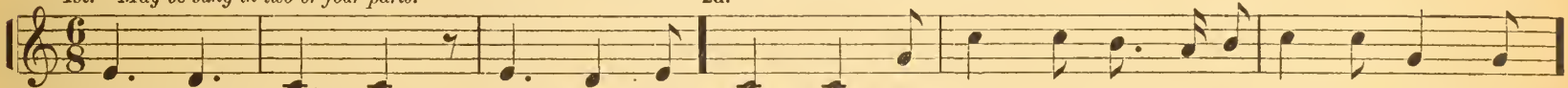
Birds are sing - ing in the air, Mak - ing mu - sic ev - 'ry - where; All in na - ture seems to say, Let us praise the Lord to - day.

**Base.**

## THREE BLIND MICE

1st. May be sung in two or four parts.

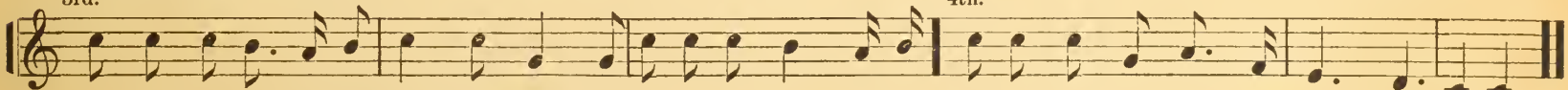
2d.



Three blind mice, See how they run, They all ran af - ter the far - mer's wife, She

3rd.

4th.



cut them in two with the carv - ing knife, Did ev - er you hear such a tale in your life, A - bout three blind mice?

PRACTICAL VOICE EXERCISES.

The importance of correctly expressing thought, through words, in musical language cannot be over estimated. And, though a simple accomplishment, it is shamefully neglected in all circles of singing, especially in the church and Sabbath-school, where the religious sentiment in the words, the whole thought, is lost by the negligent way in which they are sung.

Words are formed by the use of two elements, i. e., CONSONANTS and VOWELS. VOWELS are those letters produced by the action of the vocal cords only, and are pure tones. CONSONANTS are those letters produced by the use of the teeth, tongue, lips and palate, and are not tones.

The tones we hear in singing are the vowels. In order that these tones may be formed into words, we use the consonants.

EXAMPLE. With vowels only.

A o i o u.

In the above exercise, we use vowels only, therefore we hear tones only, which convey no meaning whatever.

Have the pupils sing No. 1, until they can sing it well, then have them give the consonant elements in No. 2, making each element firm and distinct. Now let them combine the two elements, being careful not to slight either, as in No 3. Go over these examples many times.

1. Sing vowel elements.

i e i oo e.

2. Give vowel and consonant elements.

I'll be kind to thee.

3. Sing vowels and consonants combined.

I'll be kind to thee.

1.

o e u o e i.

2.

Gold-en sun of ev'-ning.

3.

Gold-en sun of ev' - ning.

1.

e o i o o i

2.

Be - hold his throne on high.

3.

Be - hold his throne on high.

EXAMPLE. With vowels and consonants.

All fell in on us.

In the above exercise we have used the same vowels, hear the same tones as in the former exercise, but by the introduction of certain consonants we hear words, conveying an idea.

The difficulty experienced in singing so the words may be understood is not in the production of tones, but in the formation of words by the use of consonants.

The following exercises are to be used to impress upon the minds of the pupils the distinction between CONSONANT and VOWEL formation of words.

ā as pronounced in take, ī as in light, ō as in low, y as in my  
 ä “ “ “ cat, ı “ “ this, ö “ “ of, ü “ “ but,  
 ä “ “ “ far, ē “ “ be, oo “ “ good,  
 a “ “ “ call, ě “ “ bet, ū “ “ rule,

Take any piece in the book and drill your class in the same manner.

# PRACTICAL VOICE EXERCISES.

No. 1.

ah e oo ah a e o ah

ah fa rah la

No. 2.

ah ah ah

ah ah

No. 3.

e ah e ah e ah e ah

Sing this example through by note then by syllables ah, la, sca, etc.

No. 4.

ah ah sca

### To the Minister and Church Trustees.

You should not ask singers to sing in your choir, or people to sing in the congregation, unless you are willing to open your churches to them for the purpose of holding their musical conventions and singing schools, which of course should be properly conducted. The people should and can learn to sing understandingly. Vocal music is accepted as a part of worship; then let the church be the home or musical center in which to generate all musical germs, let the christian people so nurture and cultivate them, that every tone or chord produced will sound God's praise. Fill your churches with music and they will be filled with people. I have heard ministers of the gospel, and others bearing the name of christian, say, "We like good music; we want a good choir, we urge all the people to sing, but we cannot consent to your using our church in which to learn to sing. Our church is very nice, has just been newly and elegantly carpeted, Mr. so and so objects, Mrs. so and so is opposed to it, and they pay largely for the support of the church, and we must respect their wishes." I answer, "Yes, to a certain degree, but not more than the prosperity of God's work. The same people will say to the teacher, "Go to the hall to practice and learn to sing." I answer, "No, and for a number of

reasons. *First*, The church should be the fountain head of church music, and the church societies more interested in the character of the music taught than any other class of people. *Second*, It is much more difficult to keep good order in a hall, than in a church. The surroundings and influences of the church seem to give the music as well as the pupils a character that cannot be obtained in the hall. *Third*, If people are in the habit of going to church to attend singing schools, they will be more likely to go there to attend divine worship. The home is home, and has its influence. The church establishes the religious as well as the moral character of the community.

Let me urge you to open your churches for the advancement of vocal music, and establish its character by being present and interested in the work yourselves. If you have a doubt in your mind as to whether it is *just the right thing to do*, please give the science of music and your musical friends the benefit of that doubt. May congregational singing, led by large chorus choirs, soon be heard in all churches throughout the land.

### To the Teacher.

The singing teacher should be a man of good character and habits, and it is due his profession that he should be a christian. When you secure a church, know what the expenses are

going to be, and as soon as your class is organized see that the expenses are paid. Keep good order. Leave the church in as good condition as you find it. Make no enemies, but as many *friends as possible*. Do nothing in your school or concert that is not in keeping with the building you occupy. In organizing your school make your explanations so very plain, that when you come to close, there will be no misunderstanding. Do not argue with your pupils on technical points. Be the first to enter the church and the last to leave it, so as to see that everything goes properly. In every church where you hold a school, organize a chorus choir if you can possibly do so; then your work will be a blessing to the community, and remain after you are gone. Explain at the beginning of your school that it will close with a pay concert. Encourage and improve congregational singing. The time should never come, when you discard the use of the black-board. If you cannot do better, send to me for one. While you are teaching one class, have all arrangements made to organize another. Do not idle away your time. "Time is money." It is said that money is the root of all evil; but I would be glad if we in the musical profession had a little more of it. If I can do you a favor, or be of assistance to you in any way, let me hear from you.

Your friend,  
C. E. LESLIE.

150 Wabash Ave., Chicago, Ill.

# THE SENTINEL.

## DEPARTMENT FOR THE BEGINNER.

*To the Public*—I have in the Rudimental Department of this book, kept the beginner constantly in my mind, and have tried to assist him in every step he may take to gain knowledge; I believe any one who has a copy of THE SENTINEL, and will study it, can learn to read music by note and by letter, and obtain a very good knowledge of the principles of vocal music, *even without the assistance of a teacher*, but much better with one.

*To the Teacher*.—The teacher should ask his class, if composed of beginners, the following questions before permitting them to sing: First, What is the title of the piece, the signature, the Key Letter? What is meant by the key letter, where is it located in the Base, the Soprano, the Alto, the Tenor? Also the first note in the different parts? In what kind of time or measure is the piece written? How many accents in a measure, and what parts are accented? Explain what is meant by accent. Teach them how to beat or perform the time with the hand, *and see that they do it*. Have the class sing all the rudimental pieces by note or syllable before applying the words; also use the syllables, Ah, La and Sea. It is good practice to sing by numeral and letter. But the beauty and science of singing comes from a proper application of the words to the music. Ten or fifteen minutes each evening should be spent in voice culture and breathing exercises.

## ALL YE NATIONS, JOIN AND SING.

C. E. LESLIE.

Important Words. Nations, praise, Saviour, hark, Jesus, Father.

Tenor. Breathe. Breathe. Rest four counts. Rest four counts. Breathe. Close.

1. All ye na-tions, join and sing, Praise your Sav-iour, praise your King; Let it sound from shore to shore, Je-sus reigns for-ev-er-more.

2. Hark! the des-ert lands re-joice, And the is-lands join their voice; Joy! the whole cre-a-tion sings, Je-sus is the King of Kings.

3. Praise the name of God most high, Praise him, all be-low the sky; Praise him, all ye heav'n-ly host, Fa-ther, Son and Ho-ly Ghost.

Rest four counts. Rest four counts.

## DAY IN ALL ITS BEAUTY.

F. D. J. *This page is set in diamond type; the Tenor clef in it fills the same position as the C clef in the agate.*

S. H. BUNTLEY.

1. Morn-ing light is break-ing, Break-ing o'er the lea; Sun-light, soft-ly steal-ing, Glanc-es o'er the sea.

2. Now the gen-tle breez-es Stir each slum-b'ring tree; Waft each flow'-ret's per-fume To the bu-sy bee.

3. Day, in all its glo-ry, Beam-ing with de-light, Bursts in morn-ing splen-dor From the realms of night.

Birds their songs are soft-ly trill-ing; List-en to their gen-tle lay; Na-ture smiles in glad-ness At the com-ing day.

Ech-oes of the morn re-sounding, Send o'er all a glad re-frain; O-ver hill and val-ley—Each re-echo-ing strain.  
Night, no long-er bend-ing o'er us, Steals in si-lence o'er the way; Na-ture, smil-ing sweet-ly, Hails the new-born day.

## SAVIOUR, BREATHE AN EVENING BLESSING.

F. D. JACOBS.

1. Sav-ior! breathe an eve-ning bless-ing, E'er re-pose our spir-its seal; Sin and want we come con-fess-ing; Thou canst save, and thou canst heal.

2. Though de-struc-tion walk a-round us, Though the ar-rows past us fly, An-gel guards from thee sur-round us; We are safe if thou art nigh.

3. Should swift death this night o'er-take us, And our couch be-come our tomb, May the morn in heav'n a-wake us, Clad in light and deathless bloom.



# HAPPY VOICES.

KATE HAWTHORN.

F. A. BAILEY. 15

1. Hap-py voi-ces                      Heart re - joi - ces                      Hap - py voi - ces gai - ly sing-ing, Have a mag-ic bright-ness to im -

2. O'er the wa-ters                      Earth's fair daugh-ters                      When the moon is bright-ly beam-ing, And with count-less stars the hea - vens

3. Hap-py sing-ers,                      Care ne'er lin - gers,                      Mu - sic was to mor-tals giv-en, On - ly to en - dow our hearts with

Heard in song                      All day long,  
Songs so clear                      Love to hear,  
With you sing,                      But takes wing,

part. E'en 'mid sad-ness, when we hear, Notes of glad-ness joys ap - pear, And sweet songs on zephyrs winging, Have a pow'r to cheer the sad-dest heart.

shine. Mu-sic bright-ens, all know well, Sor-row lightens 'neath its spell, Moonlight on the wa-ters stream-ing, Gives to voi-ces sweet a charm di - vine.

love. Hap-py voi-ces, heard in song, Heart re - joi - ces all day long, And our songs float up to Hea-ven, Plead-ing for us in the realms a - bove.

## DAYS OF SUMMER GLORY.

*Allegro.* Explain change of time in Chorus. Important Words: *Days, dear, meadows, mountains, birds, Creator's.*

C. E. LESLIE.

1 Days of sum-mer, glo - ry, Days I love to see; All your scenes so bril - liant, They are dear to me.

2. Mead-ows, fields and mount - ains, Clothed in shin - ing green; Lit - tle rip-pling fount - ains, Thro' the wil - lows seen.

3. Birds that sweet - ly war - ble, All the sum - mer days; All things speak in mu - sic, Their Cre - a - tor's praise.

*p* *pp* *f* *p* *pp* *f cres.*

Tra la la la, Tra la la la, Mer - ri - ly, mer - ri - ly sing - ing; Tra la la la, Tra la la la, Mer - ri - ly all the day long.

*p* *pp* *f* *p* *pp* *f cres.*

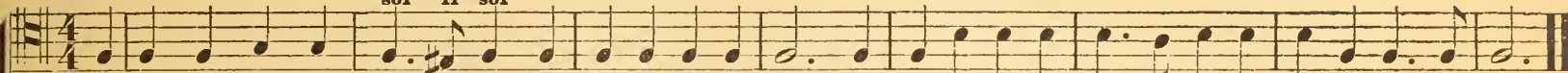
Tra la la la, Tra la la la, Mer - ri - ly, mer - ri - ly sing - ing; Tra la la la, Tra la la la, Mer - ri - ly all the day long.

## GRACE.

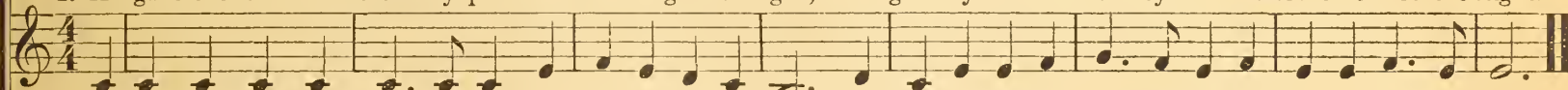
G. W. CROFT. Important Words. *Beams, golden, mercy, light, night, be, bear, thee, day, thou, sake.*

17  
C. E. LESLIE.

sol fi sol



1. A - gain the sun shines on my path In beams of gold-en light; A - gain my God in mer - cy hath Preserv'd me thro' the night.

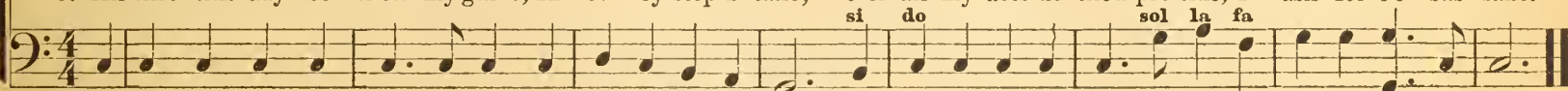


2. Ac-cept my thanks, thou God of love, Un - wor-thy tho' I be; O let my warm de - vo - tion prove, The love I bear for thee.

mi ri mi



3. All thro' this day be thou my guide, In ev - 'ry step I take; O'er all my acts do thou pre-side, I ask for Je - sus' sake.



si do sol la fa

## BOYS AND GIRLS.

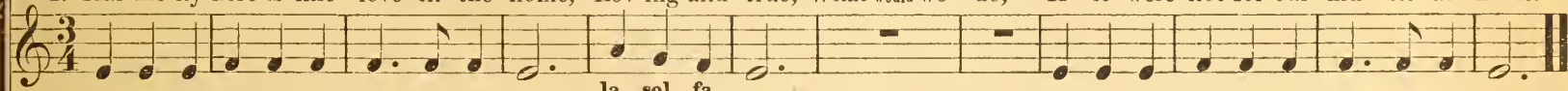
Important Words. *Boys, boun, d tone, burdens.*

T. C. VINE.

mi re do si

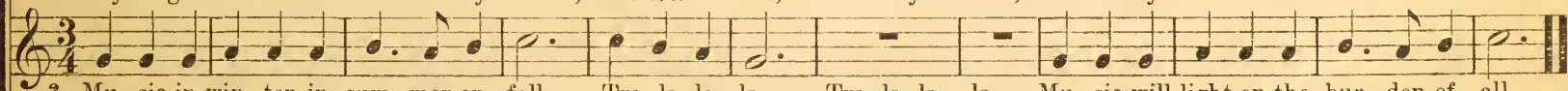


1. Har-mo-ny here is like love in the home, Lov-ing and true, What would we do, If it were not for our mu - sic at home.

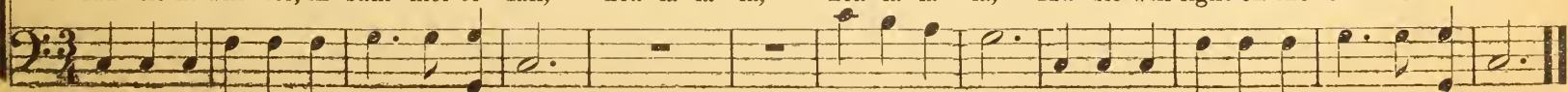


2. Boys and girls here are in har - mo - ny bound; Now we're a - lone, Sad is your tone, Bet - ter by far the full cho - rus will sound.

la sol fa



3. Mu - sic in win - ter, in sum - mer or fall, Tra la la la, Tra la la la, Mu - sic will light-en the bur - den of all.



do si la sol

## ONLY A DREAM OF THE OLD HOME.

E. R. LATTA.

C. E. LESLIE.

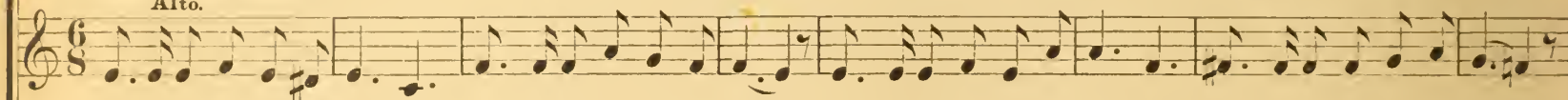
Important Words: *Dreams, beautiful, days, burdened.*

DUET. Soprano.



1. On - ly a dream of the old home, Bring - ing a thrill to my heart; Soon it will fade from my spir - it, Caus - ing the sad tears to start;  
 2. On - ly a dream of the old home, And of the joys that I knew; Par - ent, and broth - ers and sis - ters, Oh, how they crowd on my view!  
 3. On - ly a dream of the old home, On - ly a vis - ion most fair; Oh, for the days of my child - hood, Free from the bur - dens of care!

Alto.



- Oh, what a beau - ti - ful vis - ion, Bright as the stars on the sea, And in the ev' - ning of si - lence, Kind - ly ap - pear - eth to me!  
 Once more their soft tones I'm list'ning, Once more their sweet smiles I see, As in the days of my child - hood, Van - ish'd for - ev - er from me!  
 Wel - come, thou beau - ti - ful vis - ion, Bright as the stars on the sea, And in the ev' - ning of si - lence, Bring - ing the old home to me!



# ONLY A DREAM OF THE OLD HOME. Concluded.

**Tenor.** *dim.* *Repeat softly.*  
 On-ly a dream, Days gone be-fore; On-ly a dream, dream of my home, Home I may see no more!

**Alto.**  
 On-ly a dream of the old home, Pride of the days gone be-fore.....

**Soprano.** *f rit.* *dim.*  
 On-ly a dream; Days gone be-fore; On-ly a dream, dream of my home, Home I may see no more!

**Base.**

## WITH HEART AND VOICE.

Strong accent but keep the tones closely connected.

Important Words; *Voice, praise, born, Father, thee, Spirit.*

F. B. BETTIS.

1. Saints be-low, with heart and voice, Still in songs of praise re-joyce; Learn-ing here, by faith and love, Songs of praise to sing a-bove.

2. Songs of praise a - woke the morn, When the Prince of Peace was born; Songs of praise a - rose, when he, Cap-tive, led cap - tiv - i - ty.

3. Hymns of glo-ry, songs of praise, Fa-ther, un-to thee we raise; Je-sus, glo-ry un - to thee, With the Spir-it ev-er be.

## UNDER THE SILVER MOON.

T. C. VINE.

*Spirited.*

1. Un-dor the sil-ver moon, glid-ing a-long, O-ver the snow, swift-ly we go. Val-leys and for-est re-ech - o our song. Mer-ri-ly, mer-ri -ly, O.

2. List! to the jin-gle bells, mer-ry -ly chime, O-ver the snow, swift-ly we go. Hap-py hearts bound-ing, and hoofs keeping time. Mer-ri -ly, mer-ri -ly, O.

3. Swift-ly we're glid-ing o'er val-ley and hill, O-ver the snow, swift-ly we go. Val-ley and for-est with mu-sic we fill. Mer-ri-ly, mer-ri-ly, O.

*Repeat softly.*

Mer-ri-ly o-ver the snow, Mer-ri-ly o-ver the snow. Mer-ri-ly, o-ver the snow.

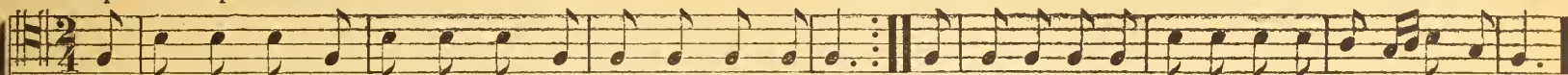
Mer-ri-ly o-ver the snow, Mer-ri-ly o-ver the snow. Mer-ri-ly, mer-ri-ly, Mer-ri-ly, mer-ri-ly, Mer-ri-ly, o-ver the snow.

# HAPPY HEARTS.

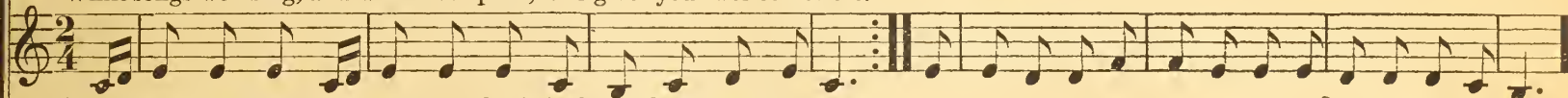
21

*Explain Da Capo and Fine.**Fine*

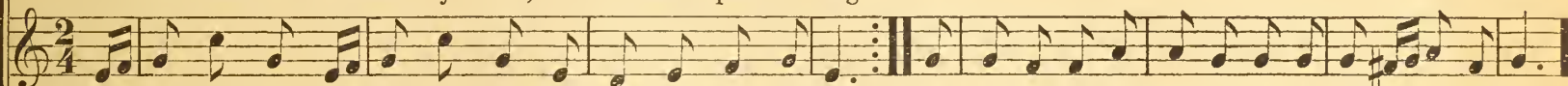
A. D. FOUFRAY. D.C.



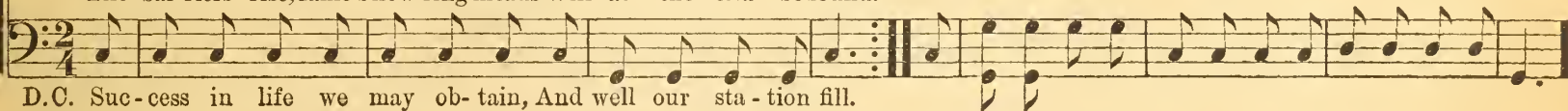
1. With hap - py hearts we now will seek, The pass - ing hour to cheer, How dull would be the work we do, If it were not for song,  
While songs we sing, and words we speak, Will give you wel - come here.



D.C. To cheer the hours of stud - y thro', And let them speed a - long.



2. As we the hill of sci - ence climb, What ob - sta - cles a - bound; For du - ty's path tho' rough, is plain, If we have earn - est will,  
Tho' bar - riers rise, fame's flow'ring meads Will at the end be found.

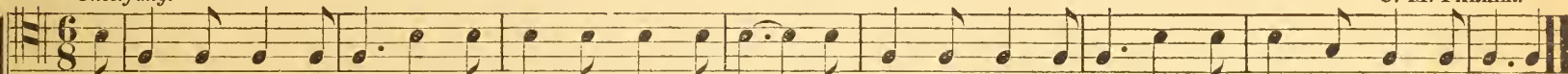


D.C. Suc - cess in life we may ob - tain, And well our sta - tion fill.

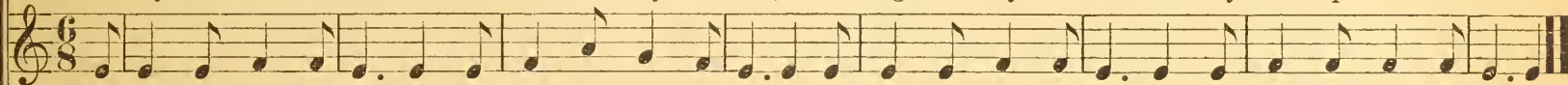
# AWAY WITH NEEDLESS SORROW.

*Cheerfully.*

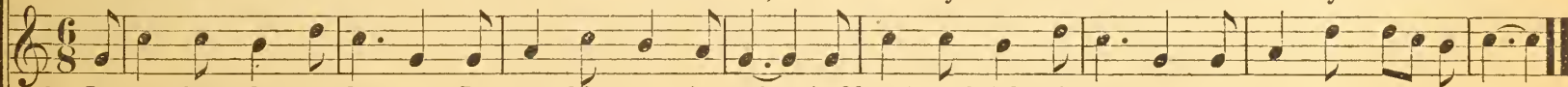
C. M. PARKER.



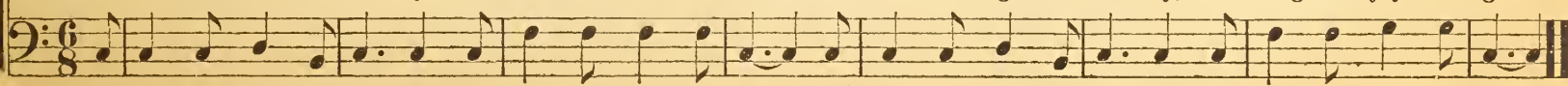
1. A - way with need - less sor - row, Tho' trou - ble may be - fall; A bright - er day to - mor - row May shine up - on us all.



2. We can - not tell the rea - son For all the clouds we see, Yet ev' - ry time and sea - son Must wise - ly or - dered be.



3. Let us but do our du - ty, In sun - shine or in rain; And heav'n, all bright with beau - ty, Will bring us joy a - gain.



## First Transposition by Sharps.

(Teacher have the Class read the following instruction in concert.)

The signature or sign is one Sharp ( $\sharp$ ), and tells us the key letter is G. Remember that Do is always on the key letter; also remember that every piece does not begin on Do. Hence we must read from the key letter or place of Do, to find the first note in the different parts. For instance, if the first note in any of the different parts is below the key letter, we read from Do down to it; and if above the key letter, from Do up to it.

Note.—The teacher should ask questions in regard to the following piece similar to those asked on page *thirteen*. Do not let your pupils sing too loud. Remember that *noise* is not *music*. Every teacher should be able to give good instruction in voice culture. *Secure a good book treating of the voice*. Teach your pupils how and where to breathe, also to sing with expression. The teacher who does this is encouraging perfection in the only art, practiced on earth, which we are taught is used in heaven.

## GOD OF MERCY AND OF GRACE.

Important Words; *God, mercy, grace, brightness, divine, Lord.*

C. E. LESLIE.

**Tenor.**                      **Breathe.**                      **Breathe.**                      **Breathe.**                      **Close.**

1. God of mer-cy and of grace! Show the bright-ness of thy faee; Shine up-on us, Sav-ior, shine; Fill thy church with love di-vine.

**Alto.**

2. Let the peo-ple praise the Lord! Be by all that live a-dored; Let the na-tions shout and sing, Glo-ry to their Sav-ior King.

**Soprano.**

3. Let the peo-ple praise the Lord! Earth shall then her fruits af-ford; God to man his bless-ing give; Man to God de - vo-ted live.

**Base,**

sol,                      sol      la      fa



# BEAUTIFUL BIRD OF SPRING.

23

F. B. BETTIS.

1. Beau-ti-ful bird of spring has come, Seek-ing a place to build his home, War-bling a song so light and free, Beau-ti-ful bird, come live with me.

2. Ye lit-tle birds that sit and sing, Man-y a thought of loved ones bring, Hov'ring a-round your ti - ny nest, Call-ing your loved ones home to rest.

3. Bird-ie, what makes you fly a - way When I come near you, tell me, pray, I'll not de-ceive you, you are free, If you should come and live with me.

The musical score for 'Beautiful Bird of Spring' consists of three systems. Each system includes a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 9/8. The first system has a vocal line and a piano line. The second system has a vocal line and a piano line. The third system has a vocal line and a piano line.

# SUN OF MY SOUL.

C. M. PARKER.

1. Son of my soul, thou Savior dear, It is not night if thou be near; Oh may no earth-born cloud a-rise 'To hide thee from thy ser-vant's eyes.

2. When soft the dews of gen-tle sleep, My wea-ry slum-bers kind-ly keep; Be my last thought, how sweet to rest For-ev - er on my Sav-ior's breast!

3. A-bide with me from morn till eve, For with-out thee I can - not live; A-bide with me when night is nigh, For without thee I dare not die.

The musical score for 'Sun of My Soul' consists of three systems. Each system includes a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4. The first system has a vocal line and a piano line. The second system has a vocal line and a piano line. The third system has a vocal line and a piano line.

## Second Transposition by Sharps.

*(Pupils read in concert.)*

The signature or sign is two Sharps ( $\sharp$ ), and tells us the key letter is D. In the Base D is located on the third line. Soprano, Alto and Tenor will find D in the space below, and an octave above, on the fourth line. Remember that Do is always on the key letter.

*Note.*—Every one should learn to read music by syllable or note, but should not be confined to note reading, that is, be obliged to sing a piece by note before applying the words. To know the name of a note should indicate to the eye and ear the sound it should receive. Therefore note readers are the most independent readers.

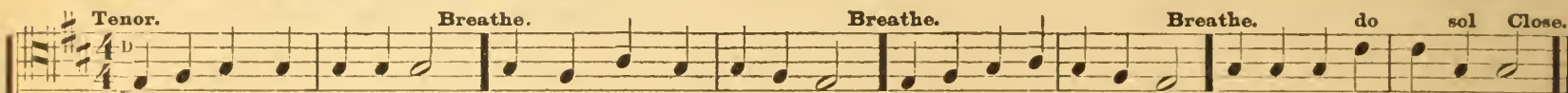
*Teacher,* Your class may be composed of beginners, but they should be as deeply interested in their work, as an advanced class. If your pupils are dull, see if they have not a dull teacher. Ask questions in regard to this piece similar to those asked in the keys of C and G.

## PARTING HYMN.

Important words: *Commends, heart, tender, mercy, keep, strength.*

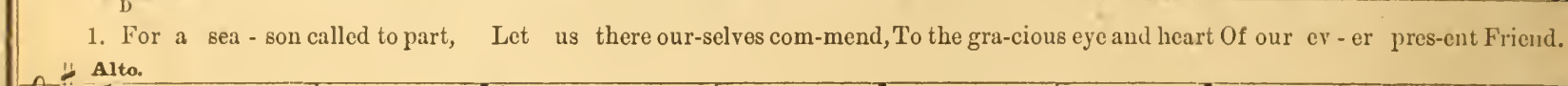
F. F. FRENCH.

**Tenor.** *Breathe.* *Breathe.* *Breathe.* do sol Close.



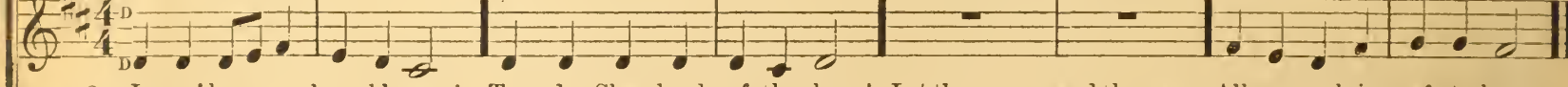
1. For a sea - son called to part, Let us there our - selves com - mend, To the gra - cious eye and heart Of our ev - er pres - ent Friend.

**Alto.**



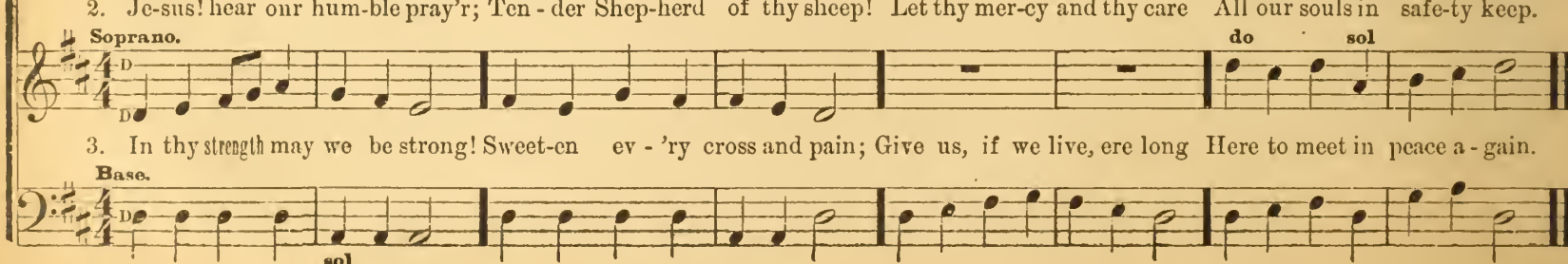
2. Je - sus! hear our hum - ble pray'r; Ten - der Shep - herd of thy sheep! Let thy mer - cy and thy care All our souls in safe - ty keep.

**Soprano.** do sol



3. In thy strength may we be strong! Sweet - en ev - 'ry cross and pain; Give us, if we live, ere long Here to meet in peace a - gain.

**Base.** sol



# MORNING BELLS.

*Speak the words plainly in the broken time and hold the tones firmly.*

O. E. LESLIE.

*Rit.*

1. While the morn-ing bells are ring-ing, We to thee our songs would raise; Thank-ing thee for thy pro-tection, Sing-ing to thee songs of praise.  
our songs would raise;

2. When the night was fold-ed o'er us, Heav-y dark-ness shut us in; But we slept in peace-ful qui-et, Thou our night-ly guard has been.

3. Thanks to thee, O, heav-en-ly Father, For thine all pro-TECT - ing arm; Thro' the day, we pray thee keep us Free from e - vil, safe from harm.

# ONCE WE HAD A FRAGRANT BLOSSOM.

F. A. BAILEY.

*Slowly and softly.*

1. Once we had a fra-grant blos-som, Full of sweet-ness, full of love, But the an-gels came and plucked it, For the beau-teous realms a-bove.

2. Tear-ful - ly we low - ly laid him, 'Neath the grass that grew so green; And the form we loved so dear - ly, In our home no more was seen.

3. Oh, my dar-ling, when we meet thee, In the joy - ous realms a - bove, Glad-ly will we haste to greet thee, All our hearts a-flame with love.

## First Transposition by Flats.

*(Pupils read in concert.)*

The signature is one Flat (b), and tells us the key letter is F. In the Base F is located on the fourth line. Soprano, Alto and Tenor will find F in the first space and an octave above on the fifth line, Do is always do the key letter.

*Note.*—Every pupil should be able to transpose the scale, and to explain it from the black board.

*Transposition* is removing the scale from one letter or position on the staff to another either higher or lower. The scale receives its name from the letter on which it is located; for example a scale commencing on F is said to be in the key of F, and is termed the scale of F.

There is no reason why pupils cannot learn to read music in all of the different keys or scales in a single term, if they will only study the lessons given them.

### GOD IS LOVE.

Important words: *Breaking, bright, waking, mountain, golden, fountain.*

J. H. KETCHAM.

Breathe. Breathe. Breathe. Breathe. Close.

1. Lo! the heav'ns are break-ing, Pure and bright a -bove; Life and light a - wak -ing, Mur-mur, God is love, God is love.

2. Round the pine clad moun-tains Flows a gold-en flood; Hear the spark-ling foun-tain, Whis-per, God is love, God is love.

3. Wake my heart, and springing, Spread thy wings a-bove, Soar-ing still, and sing-ing Ev - er, God is love, God is love.

*Be careful of the broken time.*

R. B. GEORGE.

1. From out the far blue heav'n a-bove, Where an-gels ev-er dwell; On chil-dren God looks down in love, How great, no tongue can tell.  
An-gels ev-er dwell;

2. He list-ens to their sim-ple prayers, At morn-ing, noon or night; In gen-tle kind-ness for their cares, To guide their steps a-right.  
Morn-ing, noon or night;

3. Then thank Him for a Fath-er's care, And love Him all your days; And He will then your hearts pre-pare, To sing in heav'n his praise.  
Love Him all your days;

LEAVE US NOT.

FRANK M. DAVIS.

*Speak the words, "Leave us not," distinctly.*

1. Leave us not, leave us not, Say not a - dieu, Have we not been to thee Ten - der and true?

2. Take not thy sun - ny smile Far from our hearth; With that sweet light will fade Sum - mer and mirth.

3. Leave us not, leave us not, Can thy heart roam, Wilt thou not pine to hear Voic - es from home?

## Second Transposition by Flats.

(Pupils read in concert.)

The signature or sign is two Flats ( $\flat\flat$ ), and tells us the key letter is B $\flat$ . In the base B $\flat$  is located on the second line. Soprano, Alto and Tenor will find B $\flat$  on the third line. Again let us remember that *Do* is on the *key letter*, and in singing bear in mind the key letter and where it is located.

*Note.*—The teacher should see that the pupils become familiar with all of the keys or scales. Be sure that they know what is meant by the term signature, also that the signature determines the key letter, and they *must learn where* the letters are located. Keep good order, and if a pupil persists in disobeying you, have him leave the room during the remainder of the lesson.

### FATHER OF ETERNAL GRACE.

Important words: *Father, grace, meekly, beaming, above, thee, die.*

S. H. BUNTLEY.

Breathe. Breathe. Breathe. Close.

1. Fa-ther of e - ter-nal grace, Glo-ri - fy thy - self in me; Meek-ly beam-ing in my face, May the world thine image see.

2. Hap-py on - ly in thy love, Poor, un-friend-ed or un-known; Fix my tho'ts on things a-bove, Stay my heart on thee a - lone.

3. Counting gain and glo-ry loss, May I tread the path he trod, Die with Je - sus on the cross, Rise with him to thee my God.

fa re sol do fa

# SPRING TIME IS COMING.

KATE HAWTHORN.

Important words: *Vale, hill, meadows, again, bright, birds, prepare.*

C. E. LESLIE.

1. Spring time is coming o'er vale and hill, Leaving old winter so cold and chill; Bring-ing soft showers of sunny rain, Clothing the mead-ows with green a-gain.

2. Spring time is coming so fair and bright, Bring-ing the birds in a joy-ous flight; Fill-ing the air with their mu-sic sweet, Sing-ing their songs to the friends they meet.

3. Spring time is coming with its good cheer, Mak-ing us feel that we need not fear; Seed-time will come and a harvest rare, If we will on-ly the ground pre-pare.

*Slowly with expression.*

# PRAYER OF EVENING.

C. E. LESLIE.

1. Wea-ry as with clos-ing eye, On my peace-ful bed I lie; Fa-ther, may thy an-gels keep, Watch a-round me while I sleep.

2. Have I thro' the day in aught, Sinned in deed, or word, or thought; Fa-ther, from thy ho-ly throne, Send a sav-ing par-don down.

3. Heal each heart op-press'd with woe, Dry the sorrowing tears that flow; Love thy creat-ures, great and small, Fa-ther, bless and guard them all.

## WE'RE A MERRY HAPPY BAND.

FRANK M. DAVIS

*Sprightly.*

CHORUS.

1. Sing - ing in the school room, pleas - ant is to see, Hap - py hearts and voi - ces in a mer - ry glee. Sing - ing, sing - ing

2. Sit - ting up e - rect and beat - ing with the hand, Meas - ure af - ter meas - ure time at our com - mand. Sing - ing,

3. May the hours we spend here, make the weak - er strong, And the strong - er wis - er as we go a - long. Sing - ing, sing - ing

voi - ces ring - ing, Mer - ry hap - py band, Sing - ing, sing - ing, voi - ces ring - ing, We're a mer - ry hap - py band.

voi - ces, we're a mer - ry hap - py band, Sing - ing, sing - ing,

voi - ces ring - ing, Mer - ry hap - py band, Sing - ing, sing - ing, voi - ces ring - ing, We're a mer - ry hap - py band.



# Third Transposition by Sharps.

(Class read in concert.)

The signature now is three Sharps (###), and tells us the key letter is A. In the Base A is located in the first space and an octave above on the fifth line. In the Soprano, Alto and Tenor, A is in the second space. Remember Do is always on the key letter.

*Note.*—The teacher should see that his pupils breathe properly; The art of breathing is the foundation of true singing. Breath may be taken after a pause, but never between the syllables of a word. In church music most people are in the habit of breathing at the end of each line of poetry, but this often renders the words meaningless. For example in the hymn, There is a land of pure delight Where saints immortal reign; breath should not be taken until the close of the second line.

I have not space to do this subject justice, but a hint to the teacher or student often does much good.

## HARK! THE SKIES.

Important words: *Hark, beams, Christ, born, tears, humbly, boundless.*

C. E. LESLIE.

Breathe. Breathe. Breathe. Close.

1. Hark! the skies with mu-sic sound, Heav'n-ly glo-ry beams a-round, Christ is born! the an gels sing, Glo-ry to the new born King.

2. Peace is come, good will ap-pears, Sin-ners, wipe a-way your tears; Christ for you in flesh to day, Hum-bly in the man-ger lay.

3. Mor-tals hail the glo-rious King! Rich-est incense cheerful bring; Praise and love Immanuel's name, And his boundless love proclaim.

do mi mi sol fa sol

## O'ER THE OCEAN WE GO.

A. D. FOUFRAY.

*Slowly and smoothly.*

*p*

1. Float a-way, float a-way, O'er the far roll-ing sea; Snow-y sails, snow-y sails, On its bo-som are free; With the

2. Ro-vers we, ro-vers we, That can brook no re-straint; All the land nar-rowseems, All its air has a taint; So we

3. O'er the sea, O'er the sea, Yes, for-ev-er we'll roam, On its breast, on its breast, We will e'er find a home; Where the

az-ure vault a-bove, And the li- quid blue be- low, 'Mid the glo-rious bil-lows swell-ing high, O'er the o-cean we go.

leap up-on our deck, And we spread a-loft each sail, 'Till far out up-on the foam-y tide, We de-light iu the gale.

zeph-yrs kiss the wave, Or the tem-pest rage a-bove, And the seeth-ing moun-tains round us rise, Still the o-cean we love.

FRANK WOODY.

# MORNING LIGHT IS BREAKING.

A. P. WILKINS. 33

1. Morn-ing light is break-ing, haste a-way, While the birds are sing-ing blithe and gay; We will to the Wild-wood, for a merry play, While all na-ture smiles this happy day.

2. Oh the mer-ry fa-ces that we see, By the rippling brooklet neath a tree; And the joyous faces thus will surely beam, As we play be-side the silvery stream.

3. Out upon the meadows with a bound, See the chil-dren trip-ping o'er the ground; Thro' the pleas-ant wood-land, all day we will roam, And with even-ing shadows hasten home.

The musical score consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system includes a fermata over the first measure of the piano part. The second system includes a fermata over the first measure of the piano part. The third system includes a fermata over the first measure of the piano part.

FRANK WOODY.

# PEACE BE STILL.

C. E. LESLIE.

1. Je - sus walk - ing on the sea, On the sea of Gal - li - lee, Said un - to the wa - ter chill, Peace, 'tis I, be still, be still.

2. Then up - on the land he step'd, Took the fish - es and the bread, Raised his hand and bless-ing said, Hun-gry ones come all be fed.

3. Come to me thou - wea - ry one, Come and I will give you rest; Safe - ly on the oth - er shore, You shall dwell a - mid the blest.

The musical score consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is two flats (Bb, Eb) and the time signature is 4/4. The first system includes a fermata over the first measure of the piano part. The second system includes a fermata over the first measure of the piano part. The third system includes a fermata over the first measure of the piano part. The word *p rit.* is written above the piano part in the first and second systems.

## Third Transposition by Flats.

The signature now is three flats, ( $b\flat\flat\flat$ ) and tells us the key letter is  $E\flat$ . In the Bass,  $E\flat$  is in the third space; the Soprano, Alto and Tenor will find  $E\flat$  on the first line and an octave above in the fourth space.

## Note to Teacher.

Impress upon the minds of your visitors, as well as your pupils, the importance of learning to read vocal music.

Churches are the only proper places in which to hold Conventions and Singing Schools. Therefore use your influence with all Ministers and church trustees that they may see the great importance of opening their churches to the people for this object. Show me a musical people, and I will show you a moral, social, intellectual, patriotic and religious people.

Any person who can raise and lower his voice in conversation can learn to sing. "All boys and girls can sing, if it suits them to do so in the way of play. You never saw little boys and girls "beg off," when they wished to sing together. In Germany it has long been considered certain that all children can sing. They do not admit of exceptions, except in the case of the dumb. They argue not only from the general frequency of singing among children at play, but from the laws of music as manifested in human language. Speech itself, is but a kind of chant, and the voice always moves in musical intervals."

## LORD, WE COME BEFORE THEE NOW.

Important Words. *Lord, before, humbly, bow, disdain, seek, vain.*

C. M. PARKER.

*Prayerfully.*

**Tenor.** *mf* **Breathe.** *p* **Breathe.** **Breathe.** **Close.**

**Alto.** 1. Lord, we come be-fore thee now, At thy feet we hum-bly bow; O, do not our suit dis-dain. Shall we seek thee, Lord, in vain.

2. Lord, on thee our souls de-pend, In eom-pas - sion now de - scend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

**Soprano.** *mf* *p* *Cres.* - - - - *Dim.*

**Base.** 3. Send some mes-sage from thy word, That may joy and peace af - ford; Let thy spir - it now im-part, Full sal - va - tion to each heart.

# O ALL YE LANDS.

35

F. B. BETTIS.

1. O, all ye lands re-joyce in God, Sing prais-es to his name; Let all the earth with one ac - cord, His won-d'rous love pro-claim.

2. And let his faith-ful ser-vants tell, How by re-deem-ing love; Their souls are saved from death and hell, To share his joys a - bove.

3. O, then re-joyce and shout for joy, Ye ran-som'd of the Lord; Be grate-ful, praise your sweet em - ploy, His pres-ence your re-ward.

The musical score consists of four staves. The first staff is the vocal line, and the remaining three are the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The piece concludes with a double bar line and repeat dots.

# GIVE TO ALL THE PLEASANT SMILE.

J. E. MORSE.

1. O! give to all the pleas-ant smile, The smile of light and love; It throws a bright-ness all a-round, Like sun-beams from a - bove.

2. It sheds a lus-tre far and wide; It chas-es gloom a - way; And droop-ing spir-its spring to life, Be-neath its ge - nial ray.

3. Then give to all the cheer-ful smile; It costs the giv-er naught; Be-sides, 'twill save a thou-sand pang, That might be dear - ly bought.

The musical score consists of four staves. The first staff is the vocal line, and the remaining three are the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The piece concludes with a double bar line and repeat dots.

*Cheerfully, Speak words plainly.*

1. Ye who for-tune are pur-su-ing, Hear our song, Be ye ev-er up and do-ing, Firm and strong. Time now fleeting ever, Ne'er can come a-gain.

2. Let your eye be calm and stead-y In the fight, And to work be al-ways read-y For the right. Let your i-dle neigh-bor Waste his time a-way.

3. Work while i-dle ones are sleep-ing, Late and long, At your post for-ev-er keep-ing, Firm and strong. If you would be wealthy, And with for-tune blest,

Be ye i-dle nev-er; Work with hand and brain, La-bor ev-'ry hour, Work with all your power; For-tune will its bless-ing on you shower.

Dil-i-gent-ly la-bor All the live-long day, Hours are fleet-ing by, Sieze them as they fly, Work for night is com-ing by and by.

Hap-py, hale and health-y, Ev-er work your best, La-bor ev-'ry hour, Work with all your power, For-tune will its bless-ing on you shower.

## Fourth Transposition by Sharps.

The signature now is four sharps, (F#G#A#B#) and tells us the key letter is E. In the Base, E is in the third space, the Soprano, Alto and Tenor find E on the first line and an octave above in the fourth space.

### Note to Teacher.

Impress on the minds of your pupils that if the key-letter or Do be on a line, Mi is on the line above and Sol on the next line, and if the key-letter or Do be in the space, Mi will be in the next space and Sol in the next. If you wish to make a good point before your class, have them sing their words plainly. Good pronunciation is *very* much neglected. Teach your pupils to give the consonants great prominence.

The teacher, while giving instruction in vocal music should avoid singing too much with his pupils. When they sing, he should usually listen, and when he sings, they should listen; this will enable them to imitate his example, and him, the better to observe their faults.

## HARK! THE SKIES WITH MUSIC SOUND.

Important Words. *Angels, mortals, away, hail, born, beams.*

F. D. JACOBS.

**Tenor.** *Breathe.* *Breathe.* *f Breathe.* *Close.*

1. Hark! the skies with mu-sic sound, Heaven-ly glo-ry beams a-round; Christ is born, the an-gels sing, Glo-ry to the new-born King.

**Alto.**

2. Peace is come, good-will ap-pears, Sin-ners wipe a-way your tears, Christ for you in flesh to-day, Hum-bly in the man-ger lay.

**Soprano.** *mf* *f*

3. Mor-tals hail the glori-ous King, Rich-est in-cense cheer-ful bring; Praise and love Im-man-uels name, And his love, his grace pro-claim.

**Base.**

## THE SPARKLING RILL.

Explain that four sharps and three flats are read the same by note.

W. J. HARRINGTON.

D. C.

*Fine.*

1. I love the lit - tle spark-ling rill, 'That all the live-long day, O, oft I've chased that sportive stream, In summer's sun-ny hours;  
Goessparkling, sing-ing, danc-ing still, Thro' meadows far a - way;  
And watch'd each sil - v'ry rip - ple gleam, Or plucked the bord'ring flow'rs.

2. And now I love to stand and gaze A - long its wind-ing shore, But life, like thee, flows on, sweet rill, And I, like thee, must haste  
And sing of hap - py, hap - py days, 'That will re - turn no more;  
Each day to do my fath - er's will, Nor turn an hour to waste.

*D. C.*

## GENTLY LEAD US.

A. P. WILKINS.

1. Gen-tly, Lord, oh gen-tly lead us 'Thro' this lone-ly vale of tears, 'Thro' the dan-gers of our path-way, Till the an-gel Death ap-pears.

2. When temptation's darts as-sail us, When from thee, O Lord, we stray, Let thy good-ness nev-er fail us, Lead us in thy per-fect way.

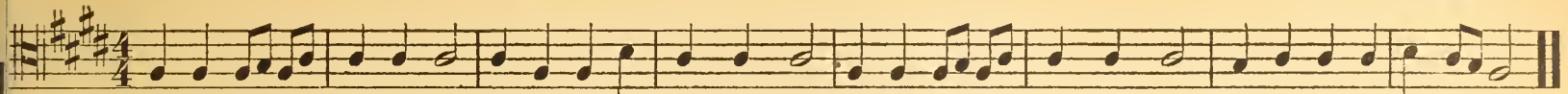
3. In the hour of pain and an-guish, In the hour when death draws near, Suf-fer not our hearts to lan-guish, Suf-fer not our souls to fear.



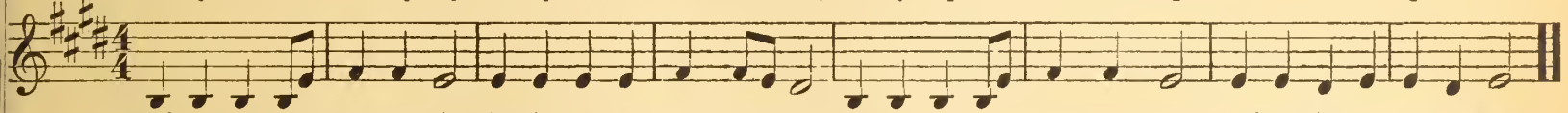
# FATHER, SON AND SPIRIT.

39

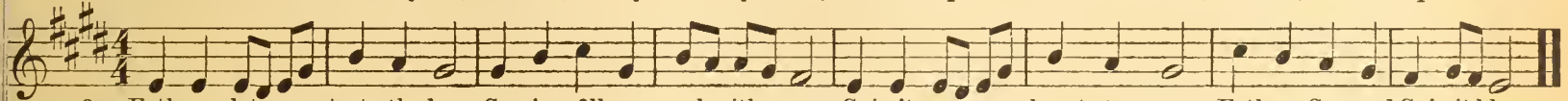
A. A. BLAKEMAN.



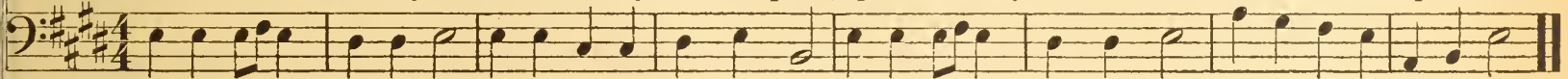
1. Ho-ly Fath-er, hear my cry, Ho-ly Sav-ior, bend thine ear; Ho-ly Spir-it, comethou nigh, Fath-er, Sav-ior, Spir-it hear.



2. Fath-er, save me from my sin, Sav-ior, I thy mer - cy crave; Gracious Spir-it, make me clean, Fath-er, Son and Spir-it save.

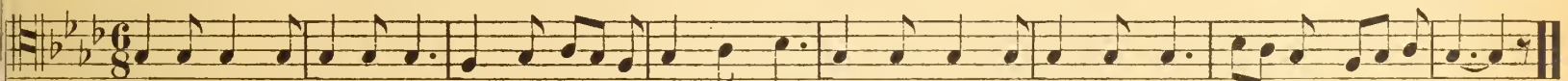


3. Fath-er, let me taste thy love, Sav-ior, fill my soul with peace; Spir-it, come my heart to move, Fath-er, Son and Spir-it bless.

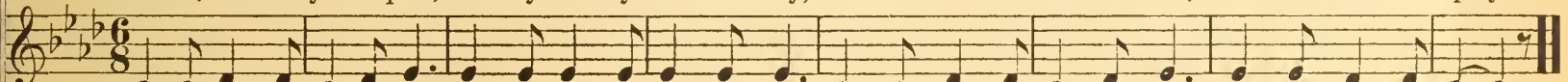


# THEREFORE WATCH AND PRAY.

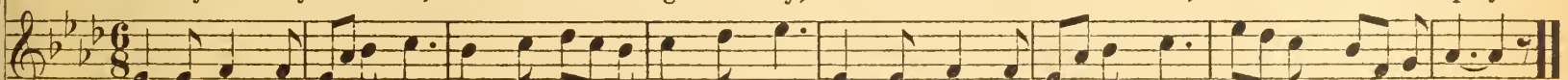
J. E. MORSE.



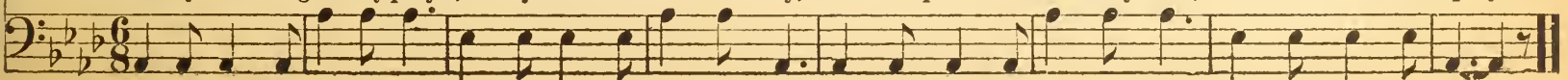
1. Christian, seek not yet re- pose, Cast thy dream-y ease a - way; Thou art in the midst of foes, Therefore watch and pray.



2. Gird thy heav'n-ly ar-mor on, Wear it ev - er night and day; Near thee lurks the e - vil one, Therefore watch and pray.



3. 'Twas by watch-ing and by pray'r, Ho-ly men of old - en day, Won the palms and crowns they wear, Therefore watch and pray.



## Fourth Transposition by Flats.

The signature now is four flats ( $\flat\flat\flat\flat$ ) and tells us the key letter is  $A\flat$ . In the Bass,  $A\flat$  is in the first-space and an octave above on the fifth line; the Soprano, Alto and Tenor will find  $A\flat$  in the second space.

## Note to Teacher.

You should drill your pupils thoroughly on Articulation. Have them give the *exact* and proper utterance of each sound. By daily practice, you will soon convert knowledge into skill. Some people, old as well as young, have acquired the habit of sliding from one tone to the next: this is even worse than poor articulation. See that each note is sung with precision and distinctness. When these two errors are overcome it will be a delight instead of misery to listen to our congregational singing.

## OPEN WIDE, YE HEAVENLY GATES.

W. J. HARRINGTON.

Important Words. *Hurled, Death, Lord, powerful, hark.*

Breathe. Breathe. *dim.* Breathe. Close.

1. Wide, ye heaven-ly gates un-fold, Closed no more by death and sin; Lo, the conquer-ing Lord be-hold! Let the king of glo-ry in.

2. Hark! an-gel-ic host in-quire, Who is he, the might-y King? Hark a-gain! the answer-ing choir, Thus in strains of tri-umph sing;

3. He whose power-ful arm a-lone, On his foes de-struct-ion hurled; He who hath the vic-t'ry won, He who saved a ru-ined world.

# GENTLY EVENING BENEATH.

41

C. E. LESLIE.

*Slowly, with expression.*

1. Gently evening bend-eth, O - ver vale and hill; Soft-ly peace de - scend-eth, And the world is still, And the world is still.

2. Save the wood - brooks gush - ing, All things si - lent rest; { Hear its rest - less rush - ing } On to o - cean's breast, On to o - cean's breast.

3. Rest - less life thus flow - eth, Striv - eth in my breast; God a - lone be - stow - eth Tran - quil even - ing rest, Tran - quil even - ing rest.

*rit. pp*

*cres.*

*rit. pp*

The musical score is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of four staves. The first staff is the vocal line, followed by a piano accompaniment staff. The third staff is a second vocal line, and the fourth staff is the bass line. The score includes three verses of lyrics and dynamic markings such as 'rit. pp' and 'cres.'.

# AUTUMN IS SIGHING.

E. R. OBER.

*Good for practice in sight singing.*

1. Au-tumn is sigh - ing a - round me, Tell - ing a tale of the past; Fold - ing the leaves on her bo - som, With - ered and chilled by the blast.

2. Light and its sun - shine are fad - ing, Soon will its ro - ses de - cay; All the sweet buds I have cher - ished, Fade like the sun - light a - way.

3. Win - ter will soon be up - on us, Fill - ing our hearts with good cheer; Soon to for - get drear - y Au - tumn, Glad - ly we wel - come you here.

The musical score is written in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of four staves. The first staff is the vocal line, followed by a piano accompaniment staff. The third staff is a second vocal line, and the fourth staff is the bass line. The score includes three verses of lyrics.

*Cheerfully.*

1. Sing-ing songs of joy and love, Trip-ping thro' the sun-ny grove, Ev - 'ry heart, ev - 'ry voice, Beam-ing with de - light;

2. Oh, what hap - py, hap - py days, Sing-ing mer - ry, joy-ous lays, Come with us, come and sing, Join our hap - py throng;

3. Pleas-ant, joy - ous sum-mer hours, Sing-ing birds and fra-grant flow'rs, All is joy, all is love, In the mer - ry May;

Sing-ing where the wa - ters play In the sun-light all the day, Ev - 'ry heart, ev - 'ry voice, Beam-ing with de - light.

Down a - mong the dai - sy beds, Sun-light dae-ning o'er our heads, Ev - 'ry bird, ev - 'ry flow'r, Bids us wel - come here.

When the sum - mer sun is gone, When our mer - ry songs are done, Haste a - way ev - 'ry one, To our hap - py home.

# I CAN NOT TELL.

43

J. W. HEMPHILL.

Explain double sharp. ✖

1. I can-not tell why flow'rets, That bloom in ear-ly spring, Should fill my soul with mu-sic; Should joy and rap-ture bring.

2. I can-not tell why songsters, That sing the live-long day, Should make me feel like sing-ing; Should trou-ble drive a - way.

3. I can-not tell why na - ture, In each be-witch-ing way, Should make me al - ways hap-py; Should make me al - ways gay.

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems, each with a vocal line and a bass line. The first system includes a double sharp symbol (✖) above the second measure of the vocal line.

# IN HEAVENLY LOVE ABIDING.

A. P. WILKINS.

1. In heav'n-ly love a - bid - ing, No change my heart shall fear, And safe is such con - fid - ing, For noth-ing chang-es here.

2. The storm may roar with-out me, My heart may low be laid, But God is round a - bout me, And can I be dis-mayed?

3. Wher-ev - er he may guide me, No want shall turn me back; My shep-herd is be - side me, And noth-ing can I lack.

The musical score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of three systems, each with a vocal line and a bass line.

## I LOVE THE MERRY SUNSHINE.

L. C. BROWN.

1. I love the mer-ry sun-shine, All on a sum-mer's day. The birds sing out so mer-ry, My heart feels light and gay. I

2. I love the mer-ry sun-shine, When af - ter sun-mer show'rs, I see the rain drops spar-kle Like pearls on fra-grant flow'rs. I

3. Oh! sun-shine, mer-ry sun-shine! Thy charms shall ev - er be, A song of joy and glad-ness; A song of love to me. Oh!

hear the wild notes ring-ing, From eve - ry bush and tree; Oh! sing, thou hap - py song - ster! Oh! sing thy songs to me.

see the mead - ows smi - ling; The flow - ers, birds and trees Are wel - com - ing the sun - shine; Are laugh - ing in the breeze.

may thy bless - ings ev - er, From morn to dew - y eve, Shine on each ti - ny blos - som; A thread of glad - ness weave.

## AMERICA.

Words by S. F. SMITH, 1831.

Author of music unknown.

1. God bless our na - tire land! Firm may she ev - er stand Thro' storm and night; When the wild tem - pests rave, Ru - ler of wind and wave! Do thou our coun - try save by thy great might.

2. For her our pray'rs shall rise To God a - bove the skies, On Him we wait: Thou who art ev - er nigh, Guardian with watch - ful eye! To thee a - lone we cry, God save the state.

3. Our fath - ers' God! to thee, Au - thor of lib - er - ty, To Thee we sing; Long may our land be bright With freedoms ho - ly light: Pro - tect us by thy might, Great God, our King!

Alto Solo.

CHORUS.

1. We are drift-ing a - way on an un - known sea, To the mist-clad shores of e - ter - ni ty; And our  
 2. In the noon-tide of life when the glad waves smile, We would moor our bark by some love - ly isle;  
 3. We may float for a time near some friend - ly sail, And a voice rings back with a cheer - y hañ;

Organ.

But the  
 But the

sea-ward prog-ress no aid can stay; We shall float no more where we float to - day. Drift-ing a - way, Drift-ing each day,

breez-es swell and we may not stay; From that is-land bright we are drift-ing a-way. Drift-ing a - way, Drift-ing each day,  
 cur-rent strong bears us swift a - way; And our friends are lost in the mist-cloud gray.

*f* Drift-ing a - way to e - ter - ni - ty. *rit.*

*Strictly in time.* Drift-ing a - way, . . . . .

Drift-ing a - way, . . . . . A - way to e - ter - ni - ty. *rit.*

Drift-ing a - way to e - ter - ni - ty.

Drift-ing a - way,

Drift-ing a - way, A - way to e - ter - ni - ty.

## DON'T BE IN TOO MUCH OF A HURRY.

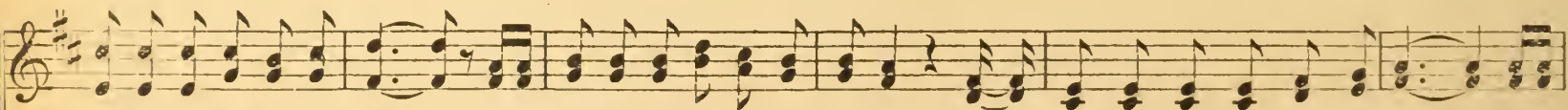
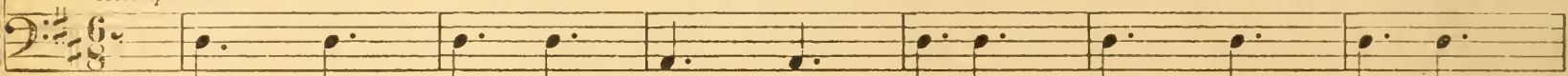
AMY J. TRUBY.

CHAS. EDW. POLLOCK.

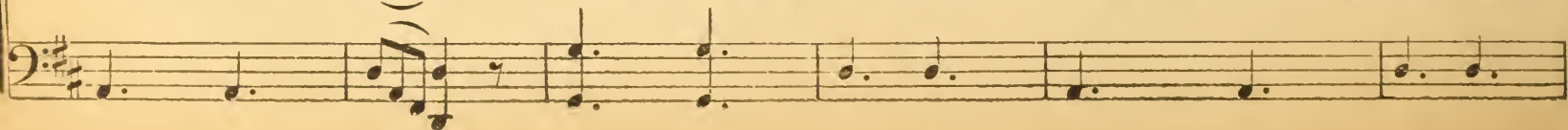
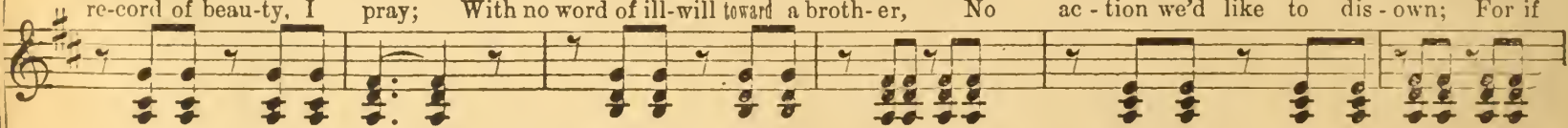
DUET.



1. Don't be in too much of a hur-ry, To cred-it what oth-er folks say, It takes but a slight lit-tle flur-ry, To  
 2. Would we harp on the sins which we're cer-tain, Lurk down in our own hearts un - seen, Bring them forth to the world with-out cer-tain, Not  
 .. 'Twould take, my dear friends, how much long-er, If we would speak well, and not ill, While the soul would grow no-bler and strong-er, Its  
 .. Don't take the de-fen-sive by say-ing, "I've told on - ly just what was true," 'Tis a game at which more might be play-ing, If the  
 5. We but jour-ney this way once for-ev-er, What's done once is done and for aye; Then why not, with earn-est en-deav-or, Leave a

*Accompaniment.*

blow fall-en leaves far a - way, The tongue is an un - ru - ly mem-ber, Full of dead - ly and poi - son - ous bane; Its  
 try-ing the slight-est to screen? Or give our-selves just the same mea-sure, Of char - i - ty which we've be - stowed, Wouldn't  
 Mak-er's de-sign to ful - fill? Or, what if your neigh-ber has fall-en, A tri - fle from what he once was, Con -  
 trath were all told a-bout you. We've plen-ty at home for in - spec-tion, A deal more than some will ad - mit; Our  
 re-cord of beau-ty. I pray; With no word of ill-will toward a broth-er, No ac - tion we'd like to dis - own; For if





# DON'T BE IN TOO MUCH OF A HURRY. Concluded.

**CHORUS.**  
**Tenor.**

bab-ble sears worse than an em-ber;      By hun-dreds your num-ber it's slain.  
 tat-tling be less of a pleas-ure,      And liv - ing be less of a load?  
 - sid - er it is - n't your call-ing,      To go a - bout pick-ing up flaws.  
 own lives have not been per - fec-tion,      How far they have come short of it.  
 we can-not love one an - oth - er,      Why not si - lent - ly let them a - lone?

**Alto.**

**Soprano.**

**Base.**

*ritard.* . . . . .

cred-it the news of the day, For a deal of life's fret and its wor-ry, Is pre-faced by two words, "They say."

## SING THOU MERRY BIRD.

F. F. FRENCH.

*Not too fast.*

1. Sing, O sing, thou mer - ry bird, As you fly so light - ly; Sing your song of joy and love, While the sun shines bright - ly.

2. Sing thy songs, O mer - ry bird, I en - tranced may lis - ten, Sing while dew - drops on the grass, In the sun - light glis - ten.

3. When cold win - ter's fall - ing snow, Comes to drive thee from me; Spring - time flow'rs will come a - gain, Then I wel - come give thee.

*Repeat softly.*

La la la la la la la, La la la la la la la, La la la la la la la, La la la la la la la.

Gai - ly swing - ing on a bough, Of no sor - row think - ing, Swing - ing till the bright red sun In the west is sink - ing.

La la la la la la la, La la la la la la la, La la la la la la la, La la la la la la la.

# THE OCEAN SPRAY.

49

J. H. KETCHAM.

*Speak the words very distinctly.*

1. We are nymphs of the o-cean spray; Our home is the rest-less deep, Where the tur-bu-lent bil-lows play, Our rev-els we gai-ly keep.

2. We are found on the cor-al shore, And sport with the wild-est glee, When the wind with its an-gry roar, Sweeps o-ver the mighty sea.

3. 'Mid the foam we so light-ly roam, The sun-beams so swift-ly glide, Oh sweet is the song of home, We sing to the tremb-ling tide.

The musical score consists of three systems. The first system is for the first verse, the second for the second verse, and the third for the third verse. Each system includes a vocal line and a bass line. The music is in 6/8 time and features a variety of note values and rests.

## CHORUS.

Mer-ri-ly o-ver the o-cean spray, Laugh-ing and sing-ing the hours a-way; Mer-ri-ly o-ver the o-cean spray, Sing-ing the hours a-way.

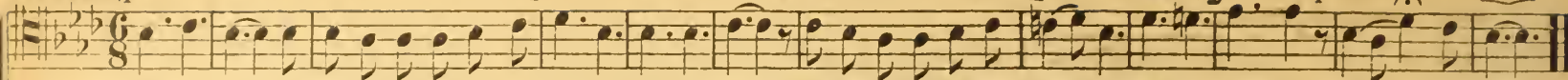
Mer-ri-ly o-ver the o-cean spray, Laugh-ing and sing-ing the hours a-way; Mer-ri-ly o-ver the o-cean spray, Sing-ing the hours a-way.

The chorus is presented in two systems, each with a vocal line and a bass line. The music is in 6/8 time and features a variety of note values and rests. The chorus is marked with a repeat sign and a fermata over the final note of each line.

## SERENADE.

F. D. JACOBS.

## MALE QUARTET.

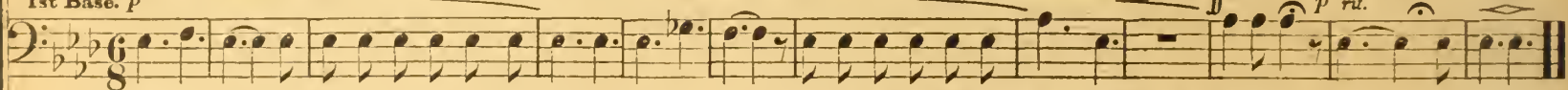
1st Tenor, *p*

1. Sleep in peace, The night-in-gale soft-ly is call-ing; Rest in peace, Night shades a-round thee are fall-ing; Sleep in peace, sleep in peace.

2d Tenor.



2. Sleep in peace, A-wake not, my love from thy dream-ing; Rest in peace, Soft-ly the pale moon is beam-ing; Sleep in peace, sleep in peace.

1st Base. *p*

3. Sleep in peace, Thy fair head soft pil-lows a-dorn-ing; Rest in peace; Dream of me, love, till the morn-ing; Sleep in peace, sleep in peace.

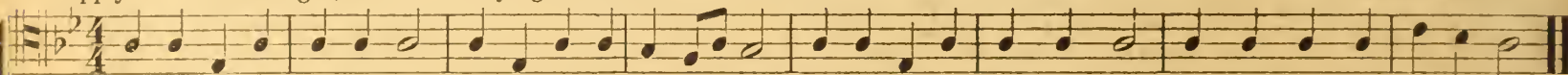
2d Base.



## GRACIOUS SPIRIT, LOVE DIVINE.

Apply the words at sight, without studying the music.

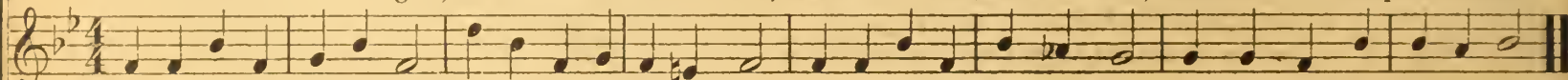
ADAH WATTS.



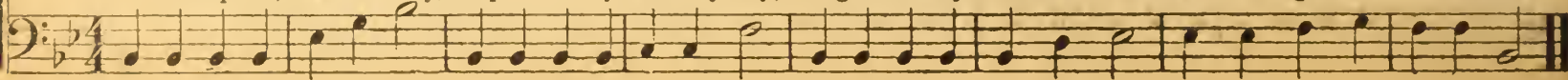
1. Gra-cious-spir-it, love di-vine; Let thy light with-in me shine; All my guilt-y fears re-move, Fill my soul with heav'n-ly love.



2. Par-don to the con-trite give; Bid the wounded sin-ner live; Lead me to the lamb of God; Wash me in his pre-cious blood.



3. Guar-dian spir-it, lest I stray, Keep me in thy heav'n-ly way; Bring me to thy courts a-bove, Realms of light and end-less love.



*Moderato.*

F. F. FRENCH.

1. I love to stray by the wood-y rill, Where ev'-ning shad-ows play, And hear the song of the whip-poor-will, As he

2. O, soft he trills his ev'-ning song, By breez-es borne a - long, A sad-den'd feeling o'er me creeps, As I

3. It calls to mind the old, old home, So man - y miles a - way, With long lost friends I have oft-times heard Him

**Soprano Solo.**

sings his ev'-ning lay. Whip-poor-will, whip-poor-will, Whip-poor-will, whip-poor-will, whip-poor-will, Whip-poor-

list - en to his song. **CHORUS.** O, list O, list as he sings his ev'ning song, sweet song.

sing his ev'-ning lay.

*Repeat softly.*

will, whip-poor-will, Whip-poor-will, whip-poor-will, whip-poor-will.

O, list, O, list as he sings his ev'-ning song, sweet song.

**NOTE TO MUSIC TEACHERS.**—Many letters are written and received daily asking the price and discount on sheet music. To teachers we give the regular trade discount. In ordering music, give the name of the author and who it is published by. Sign your name very plainly, give also town, county and state. You can enclose in your letter the price in postage stamps, and the order will be promptly filled. Be sure and read the notice to *teachers and choristers*, on the one hundred and thirty-third page. Anything you may desire in sheet music, music books or musical merchandise of any description, will receive prompt attention.

C. E. LEAHY

150 Wabash Avenue, Chicago, Ill.

## OUR SCHOOL BOY DAYS.

FRANK M. DAVIS.

1. I'm thinking of the old-en time, The sweet long time a - go, When we were boys to-geth er, Ray with Har - ry, Tim and Joe.  
 2. Tho' many years have passed since then, And we are men to - day, I'll ne'er forget what boys we've been, The gay - est of the gay.

3. What fun we used to have when boys, While on the way to school, How we did waste our time with toys, And thus we'd play the fool.  
 4. Oft we would gather wildwood flow'rs, Which grew a-long the way, And give them to the pret - ty girls, Who came to school that day.

## Chorus.

Nev - er, nev - er, nev - er will for - get, nev - er will for - get, Nev - er, nev - er, nev - er will for - get,  
 I nev - er will for - get the old time, I nev - er will for - get the old  
 Nev - er, nev - er, nev - er will for - get, nev - er will for - get, Nev - er, nev - er, nev - er will for - get,

*Repeat the Chorus softly after last verse.*

nev - er will for - get, Nev - er, nev - er, nev - er will for - get, nev - er will for get, The sweet long time a - go.  
 time, I nev - er will for - get the old time, The sweet long time a - go.  
 nev - er will for - get, Nev - er, nev - er, nev - er will for - get, nev - er will for - get, The sweet long time a - go.

# BABIES' LULLABY.

A beautiful effect may be produced in concert, by having a number of little girls sing the Solo with dolls in their arms. F. D. JACOBS.

**SOLO.**

1. Dar-ling lit - tle ba - by, In - no - cent and fair; Eyes so bright and spark-ling, Soft and silk - en hair.  
 2. Ba - by dear, we love you, Ev' - ry cun-ning way— All your pret - ty say - ings, Learn-ing ev' - ry day.  
 3. An - gels guard thy slum - bers, Ba - by dear, we pray, Till the morn - ing sun - light Brings an - oth - er - day.

**Organ.**

**SOLO with humming CHORUS.**

Rest thee, dar-ling, sweet-ly sleep; An-gels fair, thy slum-bers keep; Naught shall harm thee, have no fear, Moth-er guards thee, ba-by dear.

**Tenor.**

**Soprano & Alto.**

**Humming.**

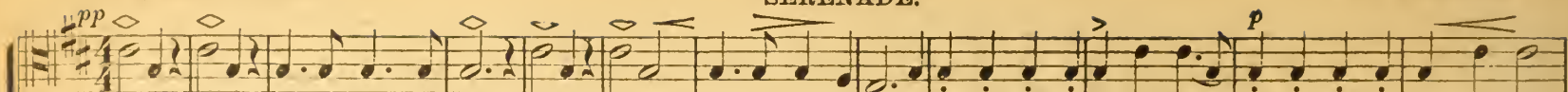
**Base.**

## SLEEP IN PEACE.

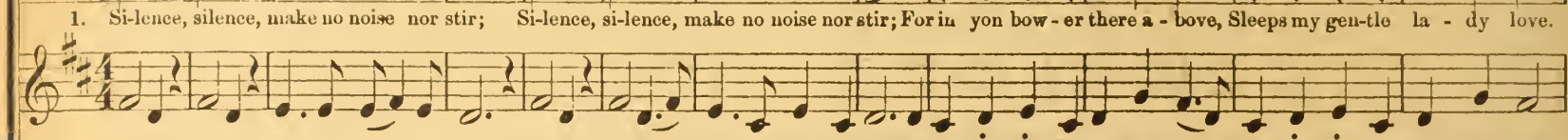
B. Y. ROETHEN.

*Slowly and with expression.*

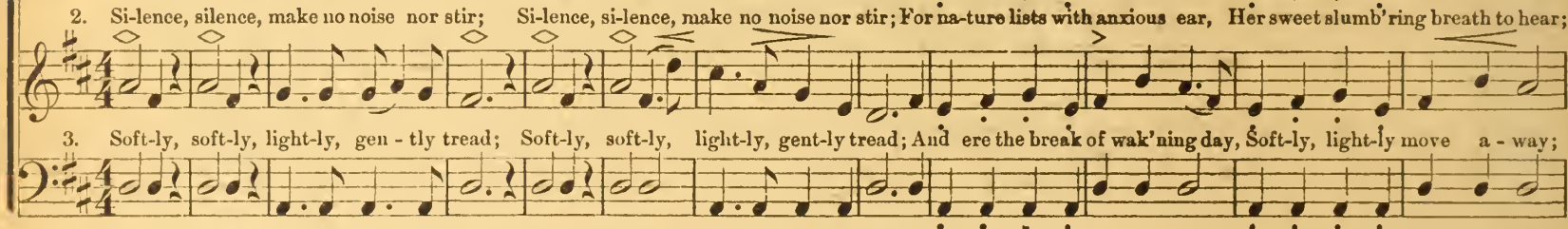
## SERENADE.

*pp* 

1. Si-lence, silence, make no noise nor stir; Si-lence, si-lence, make no noise nor stir; For in yon bow - er there a - bove, Sleeps my gen-tle la - dy love.

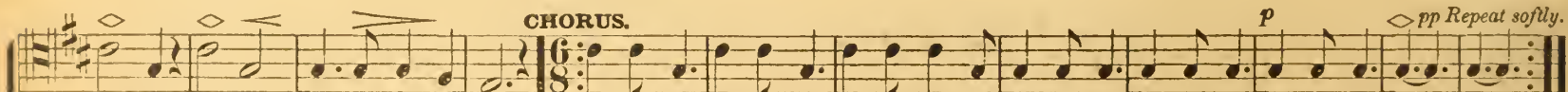


2. Si-lence, silence, make no noise nor stir; Si-lence, si-lence, make no noise nor stir; For na-ture lists with anxious ear, Her sweet slumb'ring breath to hear;

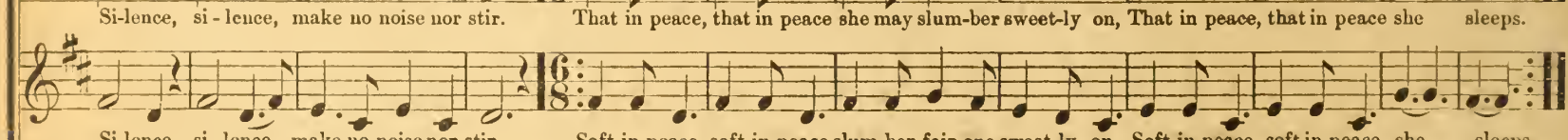


3. Soft-ly, soft-ly, light-ly, gen - tly tread; Soft-ly, soft-ly, light-ly, gent-ly tread; And ere the break of wak'ning day, Soft-ly, light-ly move a - way;

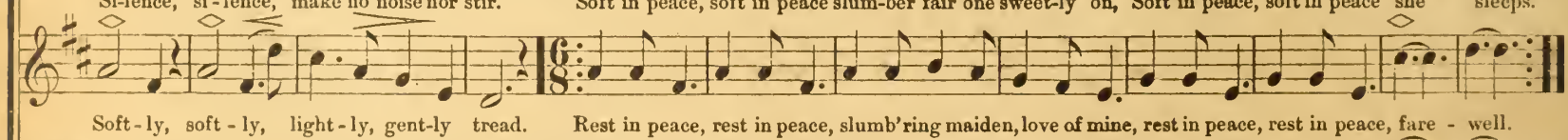
## CHORUS.

*p* 

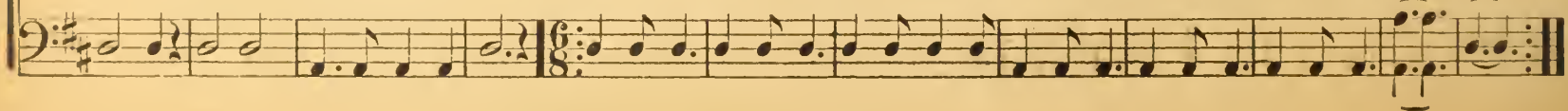
Si-lence, si - lence, make no noise nor stir. That in peace, that in peace she may slum-ber sweet-ly on, That in peace, that in peace she sleeps.



Si-lence, si - lence, make no noise nor stir. Soft in peace, soft in peace slum-ber fair one sweet-ly on, Soft in peace, soft in peace she sleeps.



Soft - ly, soft - ly, light - ly, gent-ly tread. Rest in peace, rest in peace, slumb'ring maiden, love of mine, rest in peace, rest in peace, fare - well.

*pp Repeat softly.* 



# THE LORD'S PRAYER.

Observe pauses carefully, and the hold over A-men.

H. R. PALMER.

Our Father who art in heaven, hallowed be thy name; Thy kingdom come, thy will be done on earth as it is in heaven.

Give us this day our dai-ly bread, And forgive us our trespasses as we forgive those who trespass a-gainst us.

And lead us not into temptation, but deliver us from evil, For thine is the kingdom, and the pow'r, and the glory for ever and ever A-men.

## SLUMBER SONG.

O. E. LESLIE.

OR SERENADE.

May be sung without accompaniment.

1. Sleep, O sleep, while breezes so soft-ly are blowing; Sleep, O sleep, while stream-lets so gen-tly are flow-ing, Sleep, O sleep, sleep, O sleep.

2. Sleep, O sleep, while birds in the for-est are sing-ing; Sleep, O sleep, while echoes with mu-sic are ring-ing, Sleep, O sleep, sleep, O sleep.

3. Sleep, O sleep, while an-gels are watch-ing be-side thee; Sleep, O sleep, may bless-ings for-ev-er be-tide thee, Sleep, O sleep, sleep, O sleep.

## PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW.

*Teach every pupil to sing this piece correctly and commit their parts to memory.*

1. Praise God from whom all blessings flow; Praise him, all crea-tures here below; Praise him a-bove, ye Heav'n-ly host; Praise Father, Son, and Ho-ly Ghost!

2. Be thou, O God, ex-alt-ed high, And as thy glo-ry fills the sky, So let it be on earth dis-played, As thou art here and there o-beyed.

3. Be-fore Jehovah's aw-ful throne, Ye na-tions bow with sa-cred joy; Know that the Lord is God a-lone, He can cre-ate, and He de-destroy.

## WE SHALL LAND BEYOND THE TIDE.

C. E. LESLIE.

1. When we kneel be-fore thy throne, And our full con-fes-sion make; May we feel the sins we own, And may we those sins for-sake.

2. Grant that we thy grace re-ceive, Fer-vent-ly we kneel to pray; And thy prom-is-es be-lieve Trust-ing thee from day to day.

3. We shall land be-yond the tide, When this fleet-ing life is o'er; And with Christ the cru-ci-fied, Sin-less dwell for-ev-er more,

# ISLE OF BEAUTY.

57

*Slowly and with expression.*

H. GORDON.

1. Shades of eve-ning close not o'er us; Leave our lone-ly bark a-while. Morn,a-las! will not re-store us Yon-der dim and dis-tant isle.

2. 'Tis the hour when hap-py fa-ces Smile a-round the ta-pers light. Who will fill our va-cant plae-es? Who will sing our songs to-night?

3. When the waves are round us break-ing, As I pae the deek a-lone, And my eyes in vain are seek-ing Some green leaf to rest up-on,

Still my fan-cy can dis-cov-er Sun-ny spots where friends may dwell; Dark-er shad-ows round us hov-er, Isle of beau-ty, fare thee well.

Through the mists that float a-bove us, Faint-ly sounds the ves-per bell, Like a voice of those who love us, Breath-ing fondly, "fare thee well."

What would I not give to wan-der Where my old com-pan-ions dwell. Ab-sence makes the heart grow fond-er, Isle of beau-ty, fare thee well.

## BEAUTIFUL RIVER.

R. H. RANDALL.

## QUARTET.

1. Beau - ti - ful riv - er flow - ing so calm - ly, Wind - ing a - long in mur - mur - ing flow, . . . . .

2. Mead - ows and wood - land dot - ted with flow - ers, Fring - ing the banks with ver - dure so green, . . . . .

3. Lil - ies are rest - ing deep in the shad - ows, Fring - ing the banks the dais - ies are seen, . . . . .

Beau - ti - ful riv - er flow - ing so calm - ly, Wind - ing a - long in mur - mur - ing flow,  
 Mead - ows and wood - land, dot - ted with flow - ers, Fring - ing the banks with ver - dure so green;  
 Lil - ies are rest - ing deep in the shad - ows, Fring - ing the banks the dais - ies are seen;

Glid - ing for - ev - er on to the o - cean, Un - der the wil - lows bend - ing so low. . . . .

Sun - beams are play - ing, rip - ples are danc - ing Hap - py and gay as ev - er was seen. . . . .

Shed - ding their sweet - ness, ros - es are bloom - ing, Fai - ries shall crown thee, beau - ti - ful queen. . . . .

Glid - ing for - ev - er, on to the o - cean, Un - der the wil - lows bend - ing so low.  
 Sun - beams are play - ing, rip - ples are danc - ing, Hap - py and gay as ev - er was seen.  
 Shed - ding their sweet - ness, ros - es are bloom - ing, Fai - ries shall crown thee, beau - ti - ful queen.

*p* *Rit.* *pp*

From "The Key Letter."

# BEAUTIFUL RIVER. Concluded.

## CHORUS.

O, beau-ti-ful riv - er, Now flow - ing so calm - ly, Still wind - ing a - long In soft mur - mur - ing flow,

*p* *cres.* *dim.* *p* *rit. pp*

Thus, glid - ing for - ev - er On, on, to the o - cean, Deep un - der the wil - lows, Low, bend - ing so low.

*p* *cres.* *dim.* *p* *rit. pp*


Thus, glid - ing for - ev - er On, on, to the o - cean, Deep un - der the wil - lows, Low, bend - ing so low.

## WILL THE GATES OF HEAVEN BE OPEN TO ME

E. R. LATTA.

Important words: *Work, dear, redeemer, humble, open, golden.*

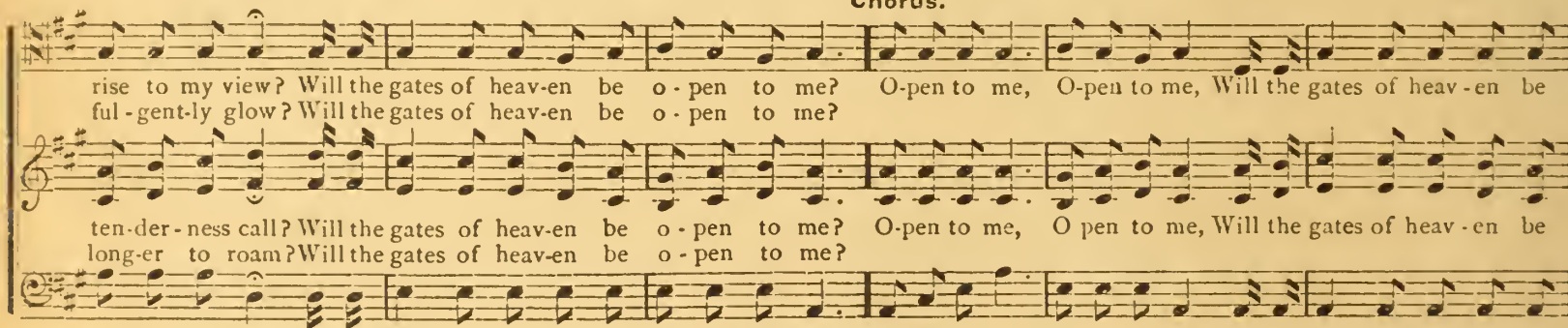
C. E. LESLIE.



1. When my work is fin-ish'd, I'm try - ing to do, For my dear Re-deem-er, tho' hum ble I be; Will the gold - en cit - y a -  
 2. When my toil-some jour -ney is end-ed be-low, And my feet, so wea -ry, for -ev -er are free, Will the walls of jas -per ef -

3. When the tears of sor-row, so com-mon to all, And each scene of trouble com-plet-ed shall be, Will the voice of Je -sus in  
 4. Where no death nor sick-ness can ev -er-more come, And the loved, if ho -ly, each oth -er shall see, Will I there be welcomed, no

## Chorus.

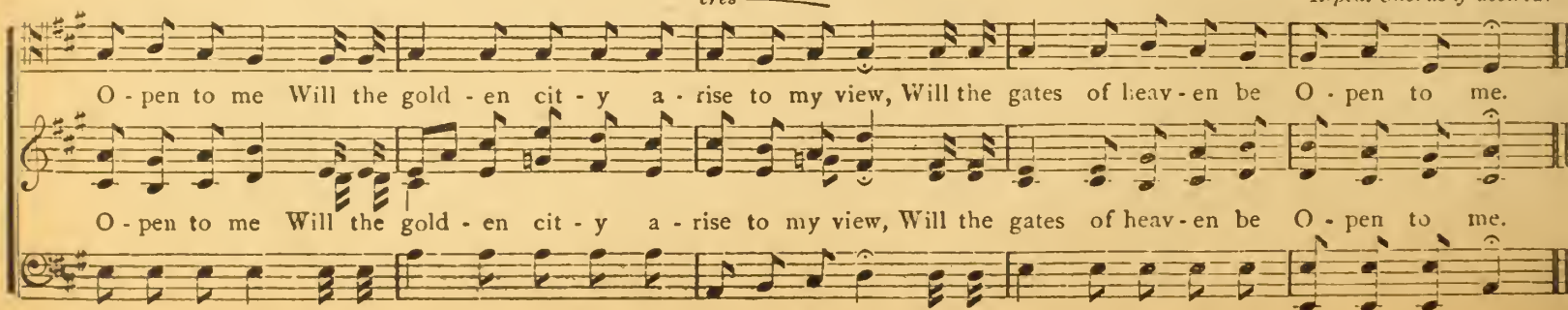


rise to my view? Will the gates of heav-en be o - pen to me? O - pen to me, O - pen to me, Will the gates of heav - en be  
 ful - gent - ly glow? Will the gates of heav - en be o - pen to me?

ten - der - ness call? Will the gates of heav - en be o - pen to me? O - pen to me, O - pen to me, Will the gates of heav - en be  
 long - er to roam? Will the gates of heav - en be o - pen to me?

*cres* 

Repeat Chorus if desired.



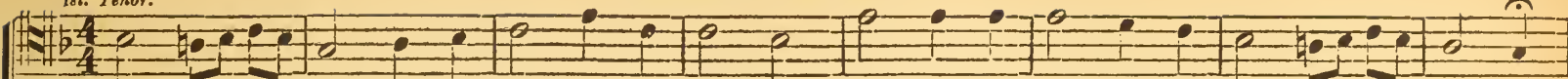
O - pen to me Will the gold - en cit - y a - rise to my view, Will the gates of heav - en be O - pen to me.  
 O - pen to me Will the gold - en cit - y a - rise to my view, Will the gates of heav - en be O - pen to me.

# WAKE, LADY, WAKE!

61

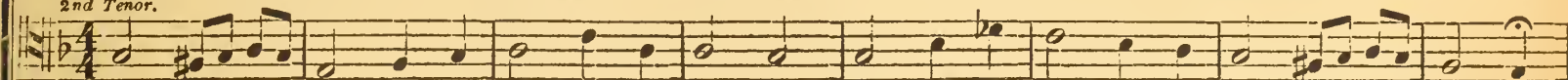
(Serenade for Male Voices.)

H. P. DANKS.

*Maestoso.*  
1st. Tenor.

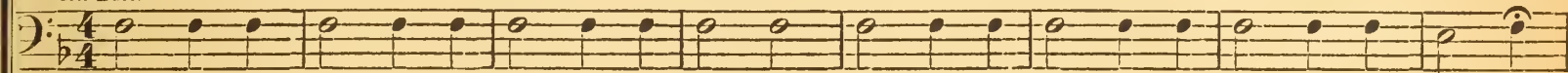
1. Wake, la - dy, wake! for the moon's soft - ly beam - ing, High o'er the heav'ns in its beau - ty is stream - ing,

2nd Tenor.



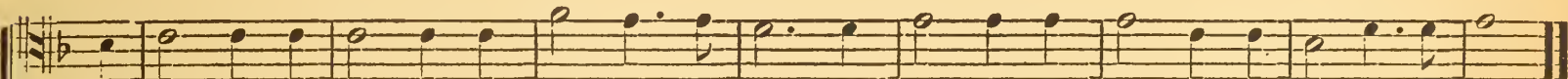
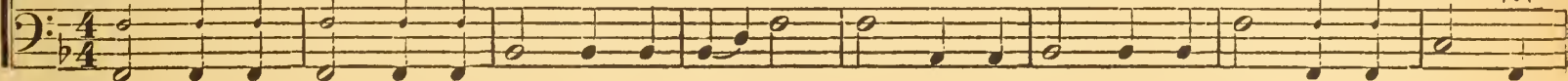
2. List, la - dy, list! for our mu - sic is glid - ing, Far o'er the sea in its soft - ness is rid - ing,

1st. Base.

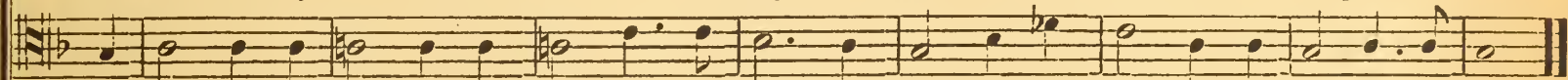


3. La - dy, a - dieu! for our song now is end - ing, Day with the night in its glo - ry is blend - ing,

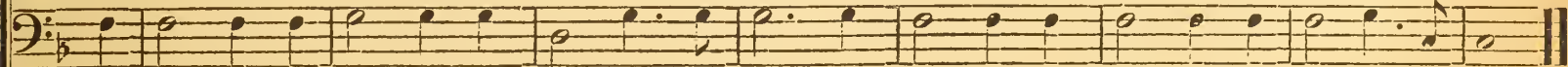
2nd. Base



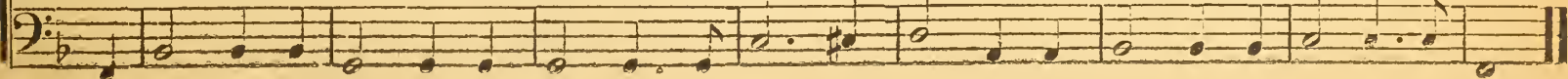
Oh wake from thy slum - bers and list to our song, For soft is the breeze and the time pass - es on.



Oh o - pen thy lat - tice and list to our song, For soft is the breeze and the time pass - es on.



A - gain will we ask thee, for - get not our song, For day - light is break - ing and we must be gone.



E. ALBRIGHT.

FRANK M. DAVIS.

1. On the dis - tant heath - en shore, Far be - yond the o - cean's roar, God has o - pened wide a door, O - ver the

2. Bear the glad and joy - ful sound, That a Sa - vior has been found, To the souls in er - ror bound, O - ver the

3. Then shall dawn the hap - py day, When the bright mil - len - nial ray Shall the dark - ness drive a - way, O - ver the

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the treble clef accompaniment. The third staff is the bass clef accompaniment. The fourth staff is the bass clef accompaniment. The music is in 4/4 time and G major. There are three triplet markings (indicated by a '3' above the notes) in the vocal line and the bass clef accompaniment.

sea, O - ver the sea, Go, ye Chris - tians, true and brave, Cross the blue and roll - ing wave, And those ma - ny mil - lions save, O - ver the sea.

sea, That the glo - rious gos - pel bright, By its sav - ing pow'r and might, May dis - pel the sin of night, O - ver the sea.

sea, Over the sea, When the earth, redeemed and free, Shall Mes - si - ah's king - dom be, And each soul shall bow the knee, O - ver the sea.

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the treble clef accompaniment. The third staff is the bass clef accompaniment. The fourth staff is the bass clef accompaniment. The music is in 4/4 time and G major. There are three triplet markings (indicated by a '3' above the notes) in the vocal line and the bass clef accompaniment.



# OVER THE SEA. Concluded.

**CHORUS.**

O-ver the sea, O-ver the sea, And those ma-ny mill-ions save, O-ver the sea, o-ver the sea.

O - ver the sea, O - ver the sea, O - ver the sea,

O - ver the sea, O - ver the sea, And those ma-ny mill-ions save, O - ver the sea, o - ver the sea.

O-ver the sea, O-ver the sea, And those ma - ny mill - ions save, O - ver the sea, O - ver the sea.

sea, O - ver the sea,

O - ver the sea, O - ver the sea, And those ma - ny mill - ions save, O - ver the sea,

KATE HAWTHORN.

C. E. LESLIE.

1. Do you not love the sweet songs that we sing? Yes we do, yes we do; Har-mo-ny ev-er will hap-pi-ness bring; That is so, that is so.

2. Mu-sic will light-en the bur-dens of life, Yes it will, yes it will; Bring to us sun-shine and ban-ish all strife; Yes it will, yes it will.

3. Come thou sweet charm, and with us ev-er dwell, Ev-er dwell, ev-er dwell; That we thy prais-es for-ev-er may tell; Ev-er tell, ev-er tell.

Sor-row and sad-ness will van-ish a-way, Van-ish a-way, van-ish a-way, We will be hap-py, light heart-ed and gay, Light and gay.

Keep all temp-ta-tion and snares from our way, Snares from our way, snares from our way, Mak-ing the dark night as bright as the day, Bright as day.

And of thy pow-er to soothe ev'-ry pain, Soothe ev'-ry pain, soothe ev'-ry pain, We will so glad-ly to all men pro-claim, All pro-claim.

**CHORUS.**

*p* Mer-ri-ly sing, *f* Mer-ri-ly sing, Tra la la la, *ff* Tra la la la, Mer-ri-ly sing tra la.

Tra la la la la la sing, . . . . Tra la la la la la sing, . . . .

*p* Mer-ri-ly sing, *ores.* Mer-ri-ly sing, Tra la la la, *f* Tra la la la, *ff* Mer-ri-ly sing tra la.

The musical score for the chorus is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of four staves: a vocal line, a piano accompaniment line, a second vocal line, and a bass line. The first vocal line begins with a piano (*p*) dynamic and includes lyrics: 'Mer-ri-ly sing, Mer-ri-ly sing, Tra la la la, Tra la la la, Mer-ri-ly sing tra la.' The second vocal line has lyrics: 'Tra la la la la la sing, . . . . Tra la la la la la sing, . . . .' The piano accompaniment line includes lyrics: 'Mer-ri-ly sing, Mer-ri-ly sing, Tra la la la, Tra la la la, Mer-ri-ly sing tra la.' The score features various dynamics including piano (*p*), forte (*f*), fortissimo (*ff*), and a crescendo (*ores.*). There are also accents and slurs over certain notes.

## SOFTLY FADES THE TWILIGHT RAY.

A. A. BLAKEMAN.

*p*

1. Soft-ly fades the twi-ght ray, Of the ho-ly sab-bath day; Gen-ly as life's set-ting sun, When the Chris-tian's course is run.

2. Thou whose all per - vad-ing eye, Naught es-apes with-out, with-in; Par-don each in - firm-i - ty; O - pen fault and se - cret sin.

*p*

3. Soon for me the light of day, Shall for-ev - er pass a-way; Then from sin and sor-row free, Take me, Lord! to dwell w<sup>th</sup> Thee.

The musical score for 'Softly Fades the Twilight Ray' is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of four staves: a vocal line, a piano accompaniment line, a second vocal line, and a bass line. The first vocal line begins with a piano (*p*) dynamic and includes lyrics: '1. Soft-ly fades the twi-ght ray, Of the ho-ly sab-bath day; Gen-ly as life's set-ting sun, When the Chris-tian's course is run.' The second vocal line has lyrics: '2. Thou whose all per - vad-ing eye, Naught es-apes with-out, with-in; Par-don each in - firm-i - ty; O - pen fault and se - cret sin.' The piano accompaniment line includes lyrics: '3. Soon for me the light of day, Shall for-ev - er pass a-way; Then from sin and sor-row free, Take me, Lord! to dwell w<sup>th</sup> Thee.' The score features a piano (*p*) dynamic throughout and includes slurs over the vocal lines.

1. Hast'ning from the dis-tant hills, Swift and nois - y flow - ing, Nursed by thou-sand ti - ny rills, Ev - er on - ward go - ing.

2. Kiss the peb - bles as I pass, Hear them say they love me, Make o - bei - sance to the grass, Kind - ly bend - ing o'er me.

3. Lit - tle chil - dren play - ing near, Watch my quaint com - mo - tion, I go tum - bling swift and clear, To the dis - tant o - cean.

*cres.*

Wil-lows can - not stay my course All their pli - ant woo - ing; Sing and sing till I am hoarse Prattling way pur - su - ing.

On - ward through the meads and dells, Hast'ning nev - er know - ing; Se - cret mo - tion that im - pels Whith - er I am go - ing.

As they play up - on my brink, Thought - less and so mer - ry; Full of nois - y song, I think They are like me ver - y.

# HAST'NING FROM THE DISTANT HILLS. Concluded.

CHORUS.

Tra la la la, Tra la la la, Ev - er on-ward flow-ing; Tra la la la, Tra la la la, On-ward to the sea,

Tra la la la, Tra la la la, Ev - er on-ward flow-ing; Tra la la la, Tra la la la, On-ward to the sea.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staves.

A. MINOR.

## GOD OF GRACE OH LET THY LIGHT.

F. A. BAILEY.

1. God of grace! oh, let thy light Bless our dim and blind-ed sight. Like the dayspring on the night Bid thy grace to shine.

2. To the na-tions led a-stray, Thine e-ter-nal love dis-play; Let thy truth di-rect their way Till the world be thine.

3. Praise to thee, the faith-ful Lord; Let thy tongues in glad ac-cord, Learn the glad thanksgiving word, Ev - er prais-ing thee.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F-sharp), and the time signature is 3/4. The lyrics are written below the vocal staves.

## SKATING GLEE.

R. H. R.

Arr. from "Audran." by R. H. RANDALL.

1. O'er ice and snow..... we glide a - long, ..... We shout and sing ..... a mer-ry song, .....  
 O'er ice and snow we glide a-long, We shout and sing a mer-ry song,

2. Swift as a bird ..... we on-ward sweep, ..... Up-on the smooth ..... and fro-zen deep, .....

3. From far and near ..... we hear the shout, ..... Of mad pur-suit ..... and mer-ry rout, .....

*ff*  
 Our hearts are gay ..... with-out a care, ..... Our spir-its light and free as air, As o-ver the ice we go,  
 Our hearts are gay with-out a care,

To right and left ..... our path-way swerves, ..... In flash-ing arcs and curious curves, As o-ver the ice we go,  
*ff*

As swift-ly on ..... with storm-y glee, ..... We cleave the air with spir-its free, As o-ver the ice we go,

From "The Key Letter."

# SKATING GLEE. Concluded.

**CHORUS.**

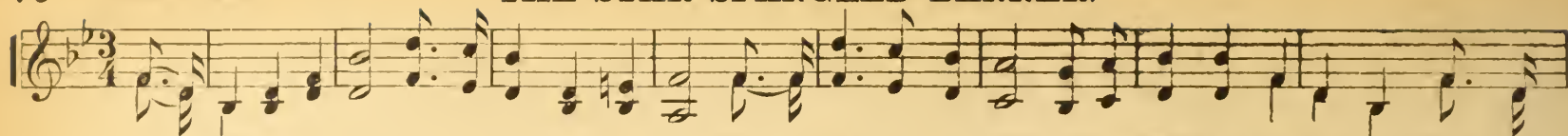
Ho! ho! ho! ho! ho! mer-ri-ly on-ward, Rol-lick-ing fun and sport is here, Ban-ish-ing trou-ble and sor-row;

Ho! ho! ho! ho! ho! mer-ri-ly on-ward, Rol-lick-ing fun and sport is here, Ban-ish-ing trou-ble and sor-row;

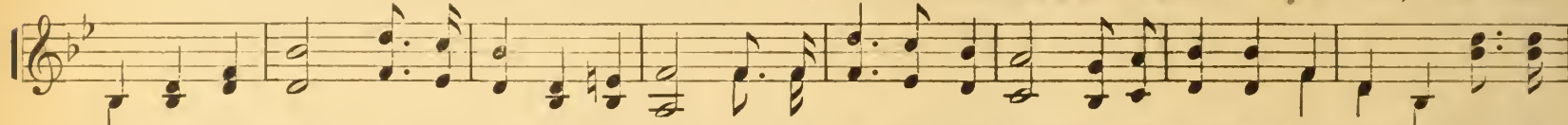
*f*  
Ho! ho! ho! ho! ho! Nev-er a-gain will life - blood flow as free - ly As when o-ver the ice we go.

*f*  
Ho! ho! ho! ho! ho! Nev-er a-gain will life - blood flow as free - ly As when o-ver the ice we go.

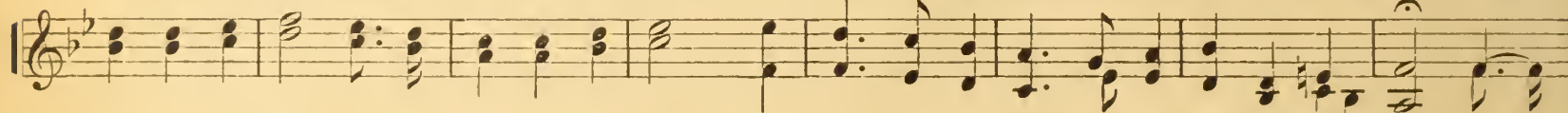
## THE STAR SPANGLED BANNER.



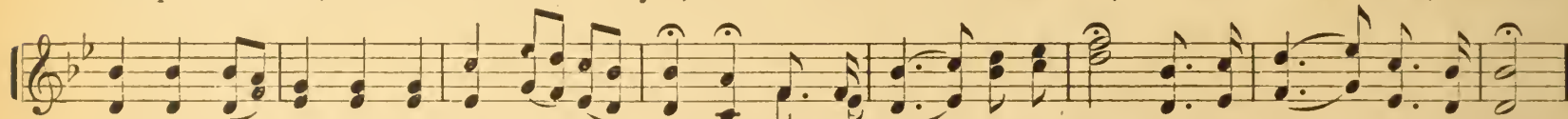
1. O say, can you see by the dawn's ear-ly light, What so proud-ly we hailed at the twi-light's last gleam-ing; Whose broad  
3. O thus be it ev-er when free-men shall stand Be-tween their loved homes and the war's des-o-la-tion; Blest with



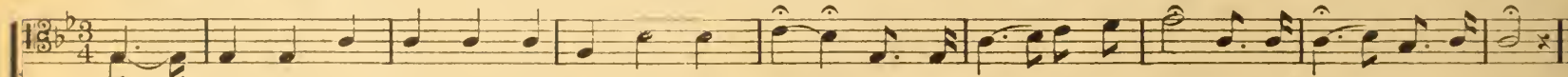
stripes and bright stars through the per-il-ous fight, O'er the ram-parts we watched were so gal-lant-ly stream-ing, And the vic-try and peace, may the heav'n-res-cued land Praise the pow'r that has made and pre-served us a na-tion. Then



rock-ets' red glare, the bombs burst-ing in air, Gave proof thro' the night that our flag was still there; O  
con-quer we must, when our cause it is just, And this be our mot-to, "In God is our trust," And the

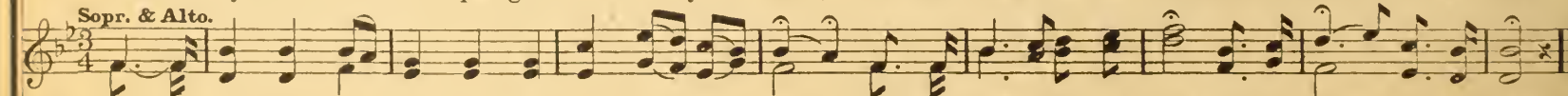


say does that star-span-gled ban-ner yet wave, O'er the land of the free and the home of the brave.  
star-span-gled ban-ner in tri-umph shall wave, O'er the land of the free and the home of the brave.



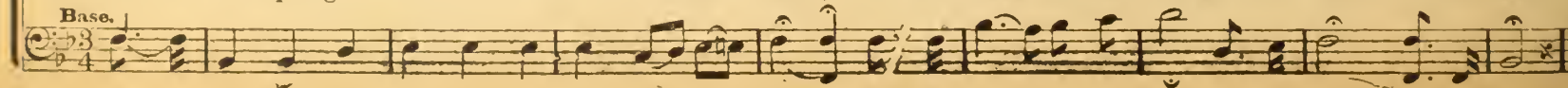
1. O say, does the star-span-gled ban-ner yet wave, O'er the land of the free and the home of the brave.

Sopr. & Alto.



2. And the star-span-gled ban-ner for-ev-er shall wave, O'er the land of the free and the home of the brave.

Base.





# ITALIA, BELOVED.

71

Words and arrangement by GEO. F. ROOT.

From Lucrezia by DONNIZETTI.

DUET.

Tenor.

Oh, I - tal-ia, I-tal-ia, be - lov-ed, Land of beau-ty, of sun-light and song! Tho' a - far from thy bright skies re-mov-ed, Still our fond hearts for thee ev-er

Alto.

TRIO.

Tenor. *m*

long! Oh, I - tal-ia, I-tal-ia, be - lov - ed, Land of beau-ty, of sun-light and song, land of song! Tho' a - far from thy bright skies re - mov-ed, Still our

Alto.

Oh, I - tal-ia, I-tal-ia, be - lov - ed, Land of beau-ty, of sun-light and song! Tho' a - far from thy bright skies re - mov-ed, Still our

Soprano. *m*

fond hearts for thee ev - er long, ev-er long! Sweet thy blue lakes, thy groves and thy fount-ains, Oh, thou dear land that gave us our birth.

fond hearts for thee ev - er long! Sweet thy blue lakes, thy groves and thy fount-ains, Oh, thou dear land that gave us our birth.

## ITALIA, BELOVED. Continued.

*f* How we long for thy hills and thy mount - ains, Far the dear - est and fair - est of earth! *m* How we

*f* gave birth. How we long for thy hills and thy mount - ains, Far the dear - est and fair - est of earth! *m* How we

mount-ains, thy mount-ains, yes, the fair-est!

long for thy hills and thy mountains, Far the dear-est and fair-est of earth! *m* How we long for thy hills and thy mount-ains, *mf* *f*

long for thy hills and thy mountains, Far the dear-est and fair-est of earth! *m* How we long for thy hills and thy mount-ains, *mf* *f*

yes, the fair-est!

# MALIA, BELOVED. Continued.

*m*

Far the dear - est of earth. Far from home, Oh,

dear-est and fair-est of earth. Oh, sad fate to wan - der,

*m* Far the dear - est of earth. Sad to wan - der, out in the wide world, Oh, *p*

Detailed description: This system contains the first four staves of music. The first staff is a vocal line starting with a mezzo-forte (*m*) dynamic, followed by a piano (*p*) section. The second staff is a piano accompaniment. The third staff is another vocal line, also starting with *m* and ending with *p*. The fourth staff is the piano accompaniment for the third vocal line.

*m*

sad fate to wan - der, Sad to wan - der, Out in the wide world, far from home, In the wide world a sad fate to wan - der,

sad fate to wan - der, Sad to wan - der, Out in the wide world, far from home, In the wide world a sad fate to wan - der,

Detailed description: This system contains the next four staves of music. The first staff is a vocal line with a mezzo-forte (*m*) dynamic. The second and third staves are piano accompaniment. The fourth staff is another vocal line, also with a mezzo-forte (*m*) dynamic.

## ITALIA, BELOVED. Continued.

*m* *f*

Far a-way, Oh, a sad fate to wan-der, Sad to wan-der, Sad to wan-der. Oh, I-tal-ia, I-tal-ia, be-lov-ed, Land of

*m* *f*

Oh, I-tal-ia, I-tal-ia, be-lov-ed, Land of

Far a-way, Oh, a sad fate to wan-der, Sad to wan-der, Sad to wan-der. Oh, I-tal-ia, I-tal-ia, be-lov-ed, Land of

beau-ty, of sun-light and song, Tho' a-far from thy bright skies re-mov-ed, Still our fond hearts for thee ev-er long. Sweet thy

I-tal-ia, I-tal-ia, Dear land a-far re-mov-ed,

beau-ty, of sun-light and song, Tho' a-far from thy bright skies re-mov-ed, Still our fond hearts for thee ev-er long. Sweet thy

ITALIA, BELOVED. Continued.

*mf* *f*

blue lakes, thy groves and thy fount - ains, Oh, thou dear land that gave us our birth. How we long for thy hills and thy

*mf* *f*

blue lakes, thy groves and thy fount - ains, Oh, thou dear land that gave us our birth. How we long for thy hills and thy

*m*

mount - ains, Far the dear - est and fair-est of earth! . . . . How we long for thy hills and thy mount-ains, Far the

*m*

mount - ains, Far the dear - est and fair-est of earth! How we long for thy hills and thy mount-ains, Far the

mount-ains, thy mount-ains, yes, the fair - est!

## ITALIA, BELOVED. Continued.

dear-est and fair-est of earth! How we long for thy hills and thy mount-ains, Far the dear-est of  
dear-est and fair-est of earth! How we long for thy hills and thy mount-ains, Far the dear-est and fair-est of  
dear-est and fair-est of earth! How we long for thy hills and thy mount-ains, Far the dear-est of  
yes the fair-est!

*m* *mf* *f* *m*

*m* *mf* *f* *m*

earth. Oh, I-tal - ia, land of beau-ty, how our hearts still burn for thee, yes, burn with love, yes, burn with love, yes, burn with love for  
earth. Oh, I-tal - ia, land of beau-ty, how our hearts still burn for thee, yes, burn with love, yes, burn with love, yes, burn with love for

*Allegro. m*

# ITALIA, BELOVED. Concluded.

*f*

thee. Oh, I - tal - ia, land of beau - ty, how our hearts still burn for thee, yes, burn with love, yes, burn with love, yes, burn with love for

*f*

thee, Oh, I - tal - ia, land of beau - ty, how our hearts still burn for thee, yes. burn with love, yes, burn with love, yes, burn with love for

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in treble clef. The music is in a 4/4 time signature. The vocal line begins with a dynamic marking of *f* (forte). The lyrics are: "thee. Oh, I - tal - ia, land of beau - ty, how our hearts still burn for thee, yes, burn with love, yes, burn with love, yes, burn with love for". The piano accompaniment provides harmonic support with chords and moving lines.

*M Faster.* *f* *rit.*

thee, With love, with love for thee, With love, with love for thee, With love for thee, With love for thee, Still burn with love, with love for thee.

*m* *f*

thee, With love, with love for thee, With love, with love for thee, With love for thee, With love for thee, Still burn with love for thee.

The second system of the musical score consists of three staves. The upper staff is a vocal line in treble clef, the middle staff is a piano accompaniment in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is in a 4/4 time signature. The vocal line begins with a dynamic marking of *f* (forte) and includes a *rit.* (ritardando) marking towards the end. The lyrics are: "thee, With love, with love for thee, With love, with love for thee, With love for thee, With love for thee, Still burn with love, with love for thee.". The piano accompaniment includes a dynamic marking of *m* (mezzo-forte) in the middle staff.

*Moderato.*

1. Our house was haunted, but nothing daunted, With lamp in  
 2. We stepp'd so lightly, we shiver'd slightly, 'Twas hard to  
 3. The wind blew madly, and moaned so sad - ly, It made the

hand we did ex - plore; At first the basement, then to each place went, On each and ev - ry oth - er floor. The lights burned  
 tell what scared us most; We paus'd and trembled, then all as - sem - bled, To hold a coun - cil o'er the ghost. We tho't it  
 loose blinds swing and creak; With noise ap - pall - ing, we heard a fall - ing, Acc up'nied by a pier - ing shriek. Not man, not

dim - ly, we saw but glim - ly, But felt the more, th'op - press - ing gloom, If some bad spir - it, or some - thing near it, We did not  
 must be in plac - es dus - ty, Or in some place where spooks might stay; But then to find it, we did not mind it, If it would  
 woman, it was not hu - man, It froze the mar - row in our bones, Such plaintive moaning, such dreadful groaning, They were, in



# OUR HOUSE WAS HAUNTED. Concluded.

79

dare to e'en pre-sume, With bat - ed breath we con - tin - ued Our vis - i - ta - tion, in - vest - i - ga - tion, We  
 on - ly stay a - way; Then a - gain on our way to dis - cov - er, We search'd the gar - ret, we tried to scare it, We  
 truth un - earth - ly tones; We rush'd where they seem'd to hov - er, With hes - i - ta - tion, in - trep - id - a - tion, What

## CHORUS.

searched the whole hab - i - ta - tion, But found naught to jus - ti - fy our fears. Our house was haunt-ed, Our house was  
 looked each one at the oth - er, When a noise just be - hind made us jump.  
 think you did we dis - cov - er? "Oh! si - lent be, it was the cat."

Our house was haunt-ed, Our house was

haunt-ed, And fright o'er-came us, young and old; It made us shake so, It made us quake so, It al-most made our blood run cold.

haunt-ed, And fright o'er-came us, young and old; It made us shake so, It made us quake so, It al-most made our blood run cold.

*Repeat Chorus softly.*

## HAIL TO OUR BEAUTIFUL QUEEN.

KATE HAWTHORN.

C. E. LESLIE.

*ff* > > *f* *pp* *ff* > > *f*

Hail, all hail! hail to our beau-ti-ful Queen, Robed in her sil-ver-y sheen; Hail, all hail! hail to our beau-ti-ful Queen,

Hail, all hail! hail to our beau-ti-ful Queen, Robed in her sil-ver-y sheen; Hail, all hail! hail to our beau-ti-ful Queen,

*pp* *f*

Fair-est that ev-er was seen. Trip-ping so light-ly o'er mead-ow and plain, Beau-ti-ful Queen,

*pp* Sing-ing so sweet-ly the glad re-frain; *f*

Fair-est that ev-er was seen. Trip-ping so light-ly o'er mead-ow and plain, Beau-ti-ful Queen,

# HAIL TO OUR BEAUTIFUL QUEEN. Continued.

OBLIGATO DUET. 1st. & 2d. Soprano.

*p* *f cres* *ff*

beau-ti-ful Queen, Fair-est that ev-er was seen. Beau-ti-ful Queen, Queen of May, Fair-est of

*p* *f cres.* - - - - *ff*

beau-ti-ful Queen, Fair-est that ev-er was seen. Tra la la la la, Tra la la la la,

Organ. 3

Tra la la la la, Tra la la la la,

Duet use small notes in repeat, if desired,

all, bright as the day; Queen of our hearts, Queen of May, Queen of our hearts to-day.

Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la la.

Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la la.

## HAIL TO OUR BEAUTIFUL QUEEN. Continued.

*f cres.* - - - - - *ff*

With our Queen in roy - al robes ar-rayed, Ev - 'ry heart is  
Gold - en hours like mo - ments swift - ly pass - ing, *ff*

With our Queen in roy - al robes ar-rayed, Ev - 'ry heart is

filled with joy and pleas - ure, Long, long live our fair and love - ly Queen. Bright the sun is shin - ing o'er us,  
filled with pleas - ure,

filled with joy and pleas - ure, Long, long live our fair and love - ly Queen. Bright the sun is shin - ing o'er us,

# HAIL TO OUR BEAUTIFUL QUEEN. Concluded.

*cres.* *f* *p*

Ev - 'ry - thing seems light and gay; Heav'n and earth in all their glo - ry, Send - ing forth a gold - en ray;

Ev - 'ry - thing seems light and gay; Heav'n and earth in all their glo - ry, Send - ing forth a gold - en ray;

*cres.* *f* *p*

*f* *cres.* *f* **FINALE** *cres.* *ff*

All our hearts are filled with pleas - ure, Mirth and mu - sic reign su - preme. Hail, all hail! Hail to our beau - ti - ful Queen.

All our hearts are filled with pleas - ure, Mirth and mu - sic reign su - preme. Hail, all hail! Hail to our beau - ti - ful Queen.

*f* *cres.* *r* *cres.* *ff*

T. F. W.

VEBBI. Arr. by T. F. WOODY.

So might-y in pow'r we stand, We beat all the time that's writ-en in rhyme, To rush on with might so grand. We

*f* *ff* *m* *f* *ff*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of dynamics including *f* (forte), *ff* (fortissimo), and *m* (mezzo-forte). There are several triplet markings (indicated by a '3' over a bracket) in both staves. The lyrics are written below the vocal staff.

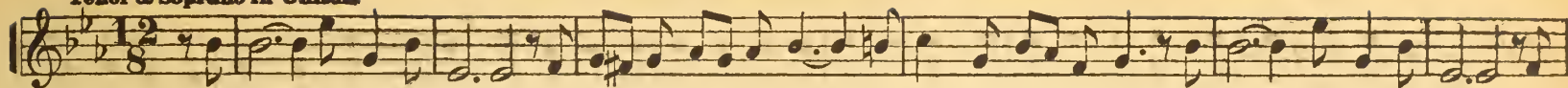
tum-ble and roar and rush up once more, With a great com-mo-tion, Loud-er than the o-ccean, More wild than all time.

*f* *f* *f* *f* *f* *f* *ff*

Detailed description: This system contains the second two staves of music. It continues the vocal and piano parts from the first system. The dynamics range from *f* to *ff*. Triplet markings are present throughout. The lyrics are written below the vocal staff.

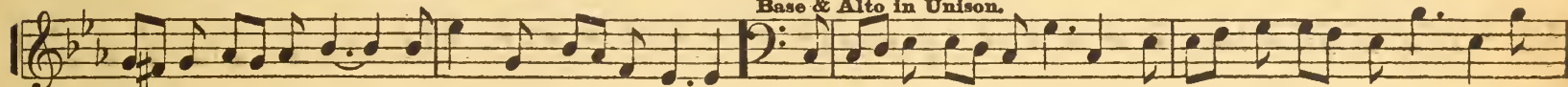
# SONG OF NIAGARA. Continued.

**Tenor & Soprano in Unison.**

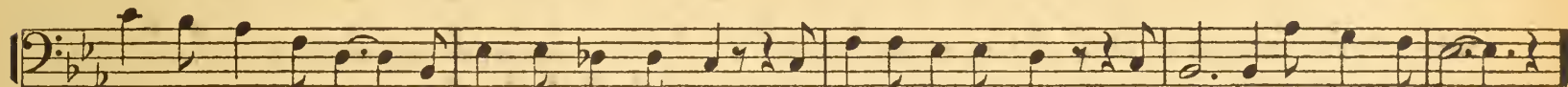


The sea - gulls in their flight Are wild up - on the wing. It's death for them to light; And boats a - bove the brink, We

**Base & Alto in Unison.**



get them in our grasp And make them sure - ly sink. We have no earth - ly feel - ing, We heed no man's ap - peal - ing, We



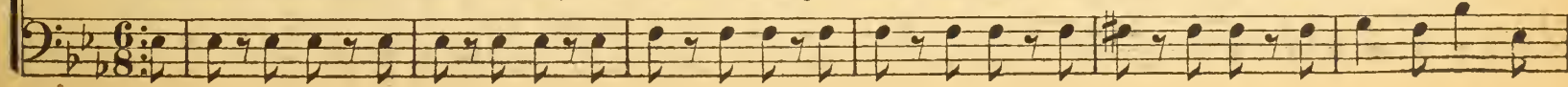
crush them in our might, And thus to death they go, While all the wa - ters know, We're hap - py in our task.



*p* Then like a snake which has no fear, You'd think not dan - ger was so near; Or like a child so blithe and gay, All *f*



*p* Then like a snake which has no fear, You'd think not dan - ger was so near; Or like a child so blithe and gay, All *f*



*f* *p*

mer-ry with play, But when with seeth-ing and foam-ing spray, So mad-ly we re-turn to the gray; We laugh and dance and glide-a-long And

*f* *p*

mer-ry with play, But when with seeth-ing and foam-ing spray, So mad-ly we re-turn to the gray; We laugh and dance and glide-a-long And

*f*

lure our vic-tims with a song, But when with seeth-ing and foam-ing spray, So mad-ly we re-turn to the gray; We laugh and dance and

*f*

lure our vic-tims with a song, But when with seeth-ing and foam-ing spray, So mad-ly we re-turn to the gray; We laugh and dance and



SONG OF NIAGARA. Continued.

Turn the leaf back to page 85.

*J*

glide a-long, And lure our vic-tims with a song. We storm all the night, Yes,  
We're king of the sea, We're hap-py and free.

glide a-long, And lure our vic-tims with a song. We're mad in our might, Yes,

*ff* *ff*

we're hap-py and free, We storm all the night, Yes, we're  
We're king of the sea, We're hap-py and free,  
we're hap-py and free, We're mad in our might, Yes, we're

## SONG OF NIAGARA. Concluded.

*ff* *p* *f* *p* *f*

hap-py and free, And with the rap-ids near at hand, We laugh in glee, And then we rush near to the land, Our power to

hap-py and free, And with the rap-ids near at hand, We laugh in glee, And then we rush near to the land, Our power to

*f* *accel.* *ff*

see, Thus on we rush down to the sea, And so we are grand, And so we are grand, Yes! we are grand.

see, Thus on we rush down to the sea, And so we are grand, And so we are grand, Yes! we are grand.

# SONG OF OUR NATION.

89

F. D. J.

J. W. HEMPHILL.

Appropriate for Fourth of July.

*Spirited.*

*f*

1. Hail! to the joys of a nation's thanks-giv-ing. Join all ye he-roes in song. Hail the glad day when our nation triumphant, March-es in free-dom a-

2. Loud may the peals of our cannonry thun-der, O-ver the land, and the sea. Long may the shouts, of the proud fifty mil-lions, Ev-er be hailed by the

*f*

3. Ev-er on earth shall our songs be of coun-try, Land of the brave and the free, And when we join in the an-thems of heav-en, Thou ne'er for-got-ten shall

*mp*

-long. Proud-ly, and grandly, our flag waves above us. Long may it wave, as an em-ble of love, And be hailed as the ban-ner of this na-tion's great throng.

free. And though the heroes in dust may be sleep-ing, Still shall their deeds in our mem'ry be kept. And their names by the nation ever hon-ored shall be.

*mp*

be. God's bless-ing fall on thee dear-est of na-tions, Fall on thy sons and thy daughters so brave, And the peace of our nation may be ev-er with thee.

HARRY B. SMITH.

C. E. LESLIE.

List! O! List! The bu - gle horn is sound-ing; At its sound, the hunt-er's heart goes bound-ing. List! O! List! A-

*cres - cen - do.*  
- far we hear it clear-ly, And we love its mer - ry, mer - ry song. Yes! sweet - ly in the ear - ly morn Re-

*cres - cen - do.*  
- far we hear it clear-ly, And we love its mer - ry, mer - ry song. Yes! sweet - ly in the ear - ly morn Re-

*f* *ff* *p*  
- sounds the mer - ry hunt - er's horn, We hear its eeh - oes sound-ing still, O'er moun-tain, vale and hill, Yes! sweet-ly in the

*f* *ff* *p*  
- sounds the mer - ry hunt - er's horn, We hear its eeh - oes sound-ing still, O'er moun-tain, vale and hill, Yes! sweet-ly in the

# HUNTING CHORUS. Continued.

ear - ly morn Re-sounds the mer-ry hunt-er's horn. We hear its ech - o sound-ing still, O'er moun-tain, vale and hill.

ear - ly morn Re-sounds the mer-ry hunt-er's horn. We hear its ech - o sound-ing still, O'er moun-tain, vale and hill.

*f* A mer - ry and joy - ous race, *p* Yes on - ward we speed, while

*f* A - way! a - way! a - way to the chase. A mer - ry and joy - ous race, *p* Yes on - ward we speed, while

each foam - ing steed, The sound of the horn doth heed. A - way! a - way! a - way! a-way! A mer-ry and joy - ous chase. A -

each foam - ing steed, The sound of the horn doth heed. *f* A - way! a - way! a - way! a-way! A mer-ry and joy - ous chase. A -

## HUNTING CHORUS. Continued.

*cres.*

- way! a - way! a - way! a - way! A mer - ry and joy - ous chase. Yes! on - ward we speed while each foam - ing steed, The  
a - way! a - way! A mer - ry and joy - ous chase. Yes! on - ward we speed while each foam - ing steed, The

*dim.*

sound of the horn doth heed. Yes! on - ward we speed while each foam - ing steed, The sound of the horn doth heed.  
sound of the horn doth heed. Yes! on - ward we speed while each foam - ing steed, The sound of the horn doth heed.

*p*

Yes, sweet - ly in the ear - ly morn Re - sounds the mer - ry hunt - er's horn; We hear its ech - oes sound - ing still, O'er  
Yes, sweet - ly in the ear - ly morn Re - sounds the mer - ry hunt - er's horn; We hear its ech - oes sound - ing still, O'er

# HUNTING CHORUS. Concluded.

*f* mount - ain, vale and hill, *ff* Yes, sweet - ly in the ear - ly morn *p* Re-sounds the mer - ry hunt - er's horn. We

mount - ain, vale and hill, Yes, sweet - ly in the ear - ly morn Re-sounds the mer - ry hunt - er's horn. We

hear its ech - oes sound - ing still, O'er mount - ain, vale and hill. *cres.* A - way, a - way, a -

hear its ech - oes sound - ing still, O'er mount - ain, vale and hill. A - way, a - way, a - way, a - way, a -

- way to the wood, a - way... A - way, a - way, a - way, ... a - way...

- way to the wood, a - way... A - way, a - way, a - way, a - way, a - way, ... a - way...

## PETER, PETER, PUMPKIN EATER.

F. D. JACOBS.

Pe - ter, Pe - ter, pump-kin eat-er, had a  
 Pe - ter, Pe - ter, pump-kin eat - er, had a wife and could-n't keep her,  
 Pe - ter, Pe - ter, pump-kin eat - er, had a wife and could-n't keep her, Pe - ter, Pe - ter, pump-kin eat-er, had a

wife and could-n't keep her, *f* Pe - ter, Pe - ter, pump-kin eat-er, had a wife and could-n't keep her, He put her in a  
 wife and could-n't keep her, *f* Pe - ter, Pe - ter, pump-kin eat-er, had a wife and could-n't keep her, He put her in a



# PETER, PETER PUMPKIN EATER. Continued.

pump-kin shell, ver - y well. Pe - ter, Pe - ter, pumpkin eat - - er, Had a  
 pump-kin shell, ver - y well. Pe - ter, Pe - ter, pumpkin eat - er, Had a wife and could-n't  
 pump-kin shell, and there he kept her ver - y well. Pe - ter, Pe - ter, pumpkin eat - - er, Had a wife and could-n't  
 Pe - ter, Pe - ter, pumpkin eat - er had a

wife and could-n't keep her, He put her in a pump - kin shell, ver - y well.  
 keep her, He put her in a pump - kin shell, *rit.* And there he kept her ver - y well.  
 wife and could-n't keep her, He put her in a pump-kin shell, ver - y well.

## PETER, PETER PUMPKIN EATER. Continued.

*p* *f* *p*

Pe - ter, Pe - ter, pump-kin eat - er, had a wife and could-n't keep her, Put her in a pump-kin shell, And

Pe - ter, Pe - ter, pump-kin eat - er, had a wife and could-n't keep her, Put her in a pump-kin shell, And

*f*

there he kept her ver - y well. Pe - ter, Pe - ter, pump-kin eat - - - er,

Pe - - - ter, Pe - ter, pump-kin eat - er,

there he kept her ver - y well. Pe - ter, Pe - ter, pump-kin eat - - - er,

Pe - - - ter, Pe - ter, pump-kin eat - er,

PETER, PETER PUMPKIN EATER. Continued.

Had a wife and could-n't keep her, He put her in a pump-kin shell,

Had a wife and could-n't keep her, He put her in a pump-kin shell, And

Had a wife and could-n't keep her, He put her in a pump-kin shell,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are: "Had a wife and could-n't keep her, He put her in a pump-kin shell,". The second staff continues the vocal line with the lyrics: "Had a wife and could-n't keep her, He put her in a pump-kin shell, And". The third staff continues the piano accompaniment with the lyrics: "Had a wife and could-n't keep her, He put her in a pump-kin shell,". The bottom staff is the bass line. A *rit.* marking is present above the second staff.

there he kept her ver - y well, Pe - ter, Pe - ter, pump-kin eat - er, Had a wife and could-n't keep her,

ver - y well, Pe - ter, Pe - ter, pump-kin eat - er, Had a wife and could-n't keep her,

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are: "there he kept her ver - y well, Pe - ter, Pe - ter, pump-kin eat - er, Had a wife and could-n't keep her,". The second staff continues the vocal line with the lyrics: "ver - y well, Pe - ter, Pe - ter, pump-kin eat - er, Had a wife and could-n't keep her,". The third staff continues the piano accompaniment with the lyrics: "ver - y well, Pe - ter, Pe - ter, pump-kin eat - er, Had a wife and could-n't keep her,". The bottom staff is the bass line.

## PETER, PETER PUMPKIN EATER. Continued.

*Slowly. With expression.*

He put her in a pump-kin shell, And there he kept her ver - y well. Pe - ter, Pe - ter

He put her in a pump-kin shell, And there he kept her ver - y well. Pe - ter, Pe - ter

The first system consists of four staves. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment in treble clef. The bottom staff is the bass line in bass clef. The key signature has one flat (B-flat), and the time signature is 2/2. The music begins with a 7-measure rest, followed by the melody. The first phrase ends with a double bar line and a 4-measure rest.

pump-kin eat-er, Had a wife and could-n't keep her, He could-n't keep He put her in

pump-kin eat-er, Had a wife and could-n't keep her, He had a wife, A pump-kin shell,

The second system consists of four staves. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment in treble clef. The bottom staff is the bass line in bass clef. The key signature has one flat (B-flat), and the time signature is 2/2. The music begins with a 7-measure rest, followed by the melody. The first phrase ends with a double bar line and a 4-measure rest.

# PETER, PETER PUMPKIN EATER. Concluded.

There he kept her ver - y well, There he kept her ver - y well. He kept her, He kept her ver - - y

ver - - y

There he kept her ver - y well, There he kept her ver - y well. He kept her, He kept her. Pe - ter, Pe - ter pumpkin eat - er,

well. He kept her, he kept her, He kept her ver - y well.

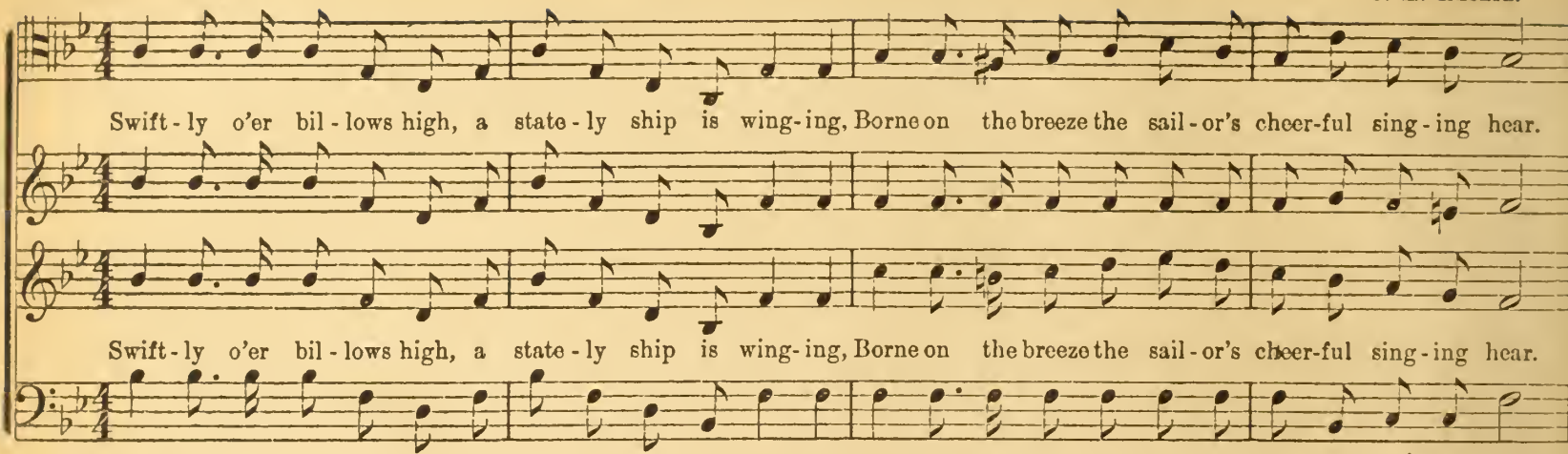
well. He kept her, he kept her, He kept her

Had a wife and could-n't keep her, Couldn't keep her, Pe - ter couldn't keep her, Pe - ter could-n't keep her ver - y well.

## HOMeward BOUND.

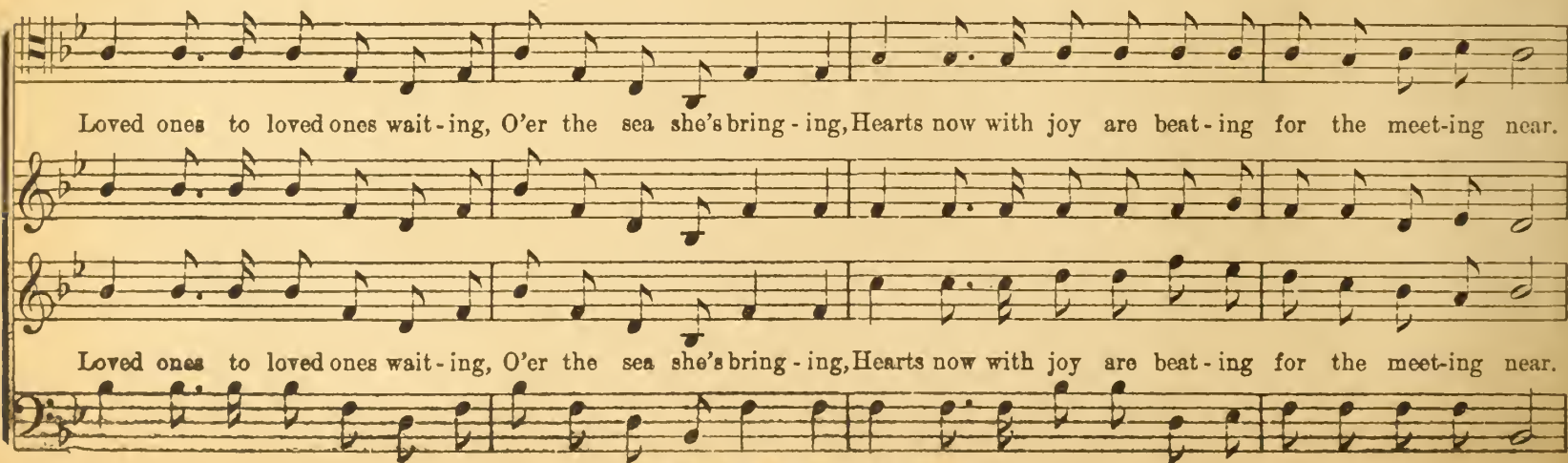
HARRY B. SMITH.

C. E. LESLIE.



Swift-ly o'er bil-lows high, a state-ly ship is wing-ing, Borne on the breeze the sail-or's cheer-ful sing-ing hear.

Swift-ly o'er bil-lows high, a state-ly ship is wing-ing, Borne on the breeze the sail-or's cheer-ful sing-ing hear.



Loved ones to loved ones wait-ing, O'er the sea she's bring-ing, Hearts now with joy are beat-ing for the meet-ing near.

Loved ones to loved ones wait-ing, O'er the sea she's bring-ing, Hearts now with joy are beat-ing for the meet-ing near.

# HOMeward BOUND. Continued.

List to the tar's song o-ver the wa-ters, Tra la la la la, Mer-ri-ly sing-ing, Anx-i-ous-ly  
 See the brave ship proud-ly sail-ing, on-ward in her course un-fail-ing,  
 See the brave ship proud-ly sail-ing, on-ward in her course un-fail-ing,

Each heart waits for the loved one. Tra la la la, Yes, home once more, List to the more.  
 Ma-ny hearts are glad-ly beat-ing For this hap-py hour. hour.  
 Ma-ny hearts are glad-ly beat-ing For this hap-py hour. hour.

## HOMEWARD BOUND. Continued.

All the per - ils of the cruise are o'er,  
 And a - gain we see our na - tive shore.

All the per - ils of the cruise are o'er,

Detailed description: This system contains four staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains the lyrics 'All the per - ils of the cruise are o'er,' followed by a two-measure rest, and then 'And a - gain we see our na - tive shore.' The second staff is a piano accompaniment line in treble clef, with rests for the first two measures and then notes for the rest of the system. The third staff is another piano accompaniment line in treble clef, with rests for the first two measures and then notes. The bottom staff is a piano accompaniment line in bass clef, with notes throughout the system.

Greet the dear ones whom we love, once more; Soon our gal-lant ship will reach the shore,

Greet the dear ones whom we love, once more, Soon our gal-lant ship will reach the shore,

Detailed description: This system contains four staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains the lyrics 'Greet the dear ones whom we love, once more; Soon our gal-lant ship will reach the shore,'. The second staff is a piano accompaniment line in treble clef, with rests for the first two measures and then notes. The third staff is another piano accompaniment line in treble clef, with rests for the first two measures and then notes. The bottom staff is a piano accompaniment line in bass clef, with notes throughout the system.



# HOMeward BOUND. Continued.

Wel-come, wel-come home, the swal-lows seem to say, Wel-come, wel-come home, the bells are chim-ing gay;

Wel-come, wel-come home, the swal-lows seem to say, Wel-come, wel-come home, the bells are chim-ing gay;

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment in the right hand. The third staff is the piano accompaniment in the left hand. The bottom staff is the bass line. The music is in 2/4 time with a key signature of one flat (B-flat).

*Repeat softly.*

Now our good ship's an - chored Safe - ly in the bay, Ev'-ry heart is filled with joy and mirth to - day.

Now our good ship's an - chored Safe - ly in the bay, Ev'-ry heart is filled with joy and mirth to - day.

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment in the right hand. The third staff is the piano accompaniment in the left hand. The bottom staff is the bass line. The music is in 2/4 time with a key signature of one flat (B-flat). The system concludes with a double bar line and repeat dots.

## HOMEWARD BOUND. Concluded

Now sing a hymn of praise, so joy - ous and re-sound-ing; Sweet is a cheer-ful wel-come un - to those who roam.

This system contains the first four staves of music. The top staff is the vocal line, followed by three instrumental staves (treble, alto, and bass clefs). The lyrics are written below the vocal staff.

And with a joy su-preme our hearts are glad - ly bound - ing; We safe - ly reach at last our own dear home.

This system contains the second four staves of music. The top staff is the vocal line, followed by three instrumental staves. The lyrics are written below the vocal staff. The system concludes with a double bar line.

# THE PILOT BRAVE.

Words by GEORGE COOPER.

DUET FOR MALE OR MIXED VOICES.

Music by HARRISON MILLARD.

1. Our good ship speeds be-fore the gale, The land is less - 'ning to our view ; All hands are  
2. From storm and wreck we land-ward haste, And for-ward east our long-ing gaze ; No sail o'er  
3. The first to wel - come us to port,— The last to say the sad good - bye ; Of bound-ing

Piano.

piped, spread ev - ry sail,— We're bound-ing o'er the wa - ters blue ! We're bound-ing o'er the wa - ters  
O - cean's wea - ry waste, Each heart its anx - ious hope be - trays, Each heart its anx - ious hope be -  
waves the i - dle sport,— No jol - lier soul be-neath the sky, No jol - lier soul be - neath the

## THE PILOT BRAVE. Continued.

blue! With wist - ful eyes we land - ward gaze, To all we love we bid fare - well; And,  
trays. Oh, sweet to wel - come once a - gain Our na - tive hills and sun - ny streams! And,  
sky. Thanks be to thee, thou Pi - lot brave! Oft in our dreams we see thy form, Thy

The first system of the musical score consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments. Dynamics include *f* and *f* *b*.

in the sun - set's dy - ing rays, We hear a - far the cur - few bell, the cur - few bell, the cur - few bell. And  
as our long - ing eyes we strain, A sail in yon - der off - ing gleams! a sail! a sail! a sail! a sail! The  
bark, like sea - bird o'er the wave, We fol - low 'mid the threat' - ning storm, the threat' - ning storm, the threat' - ning storm. In

The second system continues the musical score. The vocal line has a more active melody with some slurs. The piano accompaniment includes a *f* dynamic and a *rit.* (ritardando) marking. The system concludes with a double bar line.

# THE PILOT BRAVE. Concluded.

*ad lib.*

hark! it is the Pi - lot's cry—  
 Pi - lot's joy - ful cry we hear,—  
 dreams a - gain thy hail we hear,—

“God speed!  
 “Ship a - hoy!  
 “Ship a - hoy!

God - speed!  
 ship a - hoy!  
 ship a - hoy!

Good - bye!  
 what cheer?  
 what cheer?

Good  
 what  
 what

*1st and 2d verse.*

bye!  
 cheer?

God speed!  
 Ship a - hoy!

Good - bye! cheer?  
 what cheer? ”

*3rd verse.*

***ff*** ship a - hoy!  
 what cheer? ” . . . . .

## HARK! THE DISTANT HILLS WITH MUSIC.

F. D. JACOBS.

Hark! the dis - tant hills with mu - sic, Fill the soul with mer - ry song; And the ech - oes an - swer gai - ly,

Hark! the dis - tant hills with mu - sic, Fill the soul with mer - ry song; And the ech - oes an - swer gai - ly,

Detailed description: This system contains the first two stanzas of the song. Each stanza is written on four staves: a vocal line (soprano), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is in 6/8 time with a key signature of one sharp (F#). The lyrics are: "Hark! the dis - tant hills with mu - sic, Fill the soul with mer - ry song; And the ech - oes an - swer gai - ly,". The first stanza is on the top two staves, and the second is on the bottom two staves.

Swift and clear each note pro - long. Sweet - ly now the mu - sic ring - ing O - ver mead - ows, dale and hills;

Swift and clear each note pro - long. Sweet - ly now the mu - sic ring - ing O - ver mead - ows, dale and hills;

Detailed description: This system contains the second two stanzas of the song. Each stanza is written on four staves: a vocal line (soprano), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is in 6/8 time with a key signature of one sharp (F#). The lyrics are: "Swift and clear each note pro - long. Sweet - ly now the mu - sic ring - ing O - ver mead - ows, dale and hills;". The first stanza is on the top two staves, and the second is on the bottom two staves. A piano dynamic marking (*p*) is placed above the first note of the vocal line in both stanzas.

# HARK! THE DISTANT HILLS WITH MUSIC. Continued.

Float-ing on the mer - ry breez - es, Ev' - ry soul with mu - sic fills. *mf* Now a - gain, the mer-ry song - ster,

Float-ing on the mer - ry breez - es, Ev' - ry soul with mu - sic fills. *mf* Now a - gain, the mer-ry song - ster,

Joy - ous - ly his mu - sic trills; Out up - on the glad May morn - ing, All the wood with mu - sic fills.

Joy - ous - ly his mu - sic trills; Out up - on the glad May morn - ing, All the wood with mu - sic fills.

## HARK! THE DISTANT HILLS WITH MUSIC. Continued.

*mp*

Lis-ten, as it floats so gen-tly, Hear its sweet re - frain. Dy - ing, as the gen - tle breez - es Waft it o'er the main.

*mp*

Lis-ten, as it floats so gen-tly, Hear its sweet re - frain. Dy - ing, as the gen - tle breez - es Waft it o'er the main.

*Very soft.* *slower.* *rit.*

Now it steals a - way in si - lence, Hear its last sweet tone, Soft - ly as the day de - clin - ing, Leaves us sad and lone.

*Very soft.* *slower.* *rit.*

Now it steals a - way in si - lence, Hear its last sweet tone, Soft - ly as the day de - clin - ing, Leaves us sad and lone.



# HARK! THE DISTANT HILLS WITH MUSIC. Continued.

Hark! a-gain we hear the mu - sic Com-ing to us o'er the lea; Voic-es join in hap-py cho-rus;—Gai-ly sing the mel-o - dy.

Now it bursts in all its grandeur! Hear its wel-come song! Ech - oes join the mer - ry sing-ing, Bear each note a - long.

## HARK! THE DISTANT HILLS WITH MUSIC. Concluded.

Hark! the dis - tant hills with mu - sic Fill the soul with mer - ry song; And the ech - oes an - swer gai - ly,

Swift and clear each note pro - long. Mer - ry with song, mer - ry with song, with . . . song. . . .

# ALL HAIL THE POWER OF JESUS' NAME.

113

The teacher who has taught his class to sing this piece well, has accomplished much.

1. All hail the pow'r of Je - sus' name! Let an - gels pros-trate fall; Bring forth the roy - al di - a - dem, And

2. Let ev' - ry kin-dred, ev' - ry tribe On this ter - res - trial ball, To him all maj - es - ty as - cribe, And

3. Oh, that with yon - der sa - cred throng, We at his feet may fall; We'll join the ev - er - last - ing song, And

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves: a vocal line at the top, followed by three accompaniment staves (treble, treble, and bass clefs). The lyrics are placed between the vocal line and the accompaniment staves.

crown him Lord of all, Bring forth the roy - al di - a - dem, And crown him Lord of all.

crown him Lord of all, To him all maj - es - ty as - cribe, And crown him Lord of all.

crown him Lord of all, We'll join the ev - er - last - ing song, And crown him Lord of all.

The second system of the musical score continues the piece. It also consists of four staves (vocal and three accompaniment). The lyrics are placed between the vocal line and the accompaniment staves. The system concludes with a double bar line.

## FREEDOM'S SONS, COME JOIN IN CHORUS.

T. C. VINE.

Freedom's sons, come join in cho-rus, Praise this fa-vor'd spot of earth; Hail the stars now smil-ing o'er us! Praise the land which

Freedom's sons, come join in cho-rus, Praise this fa-vor'd spot of earth; Hail the stars now smil-ing o'er us! Praise the land which

Detailed description: This system contains the first two stanzas of the song. The first stanza is on a single line of music with lyrics underneath. The second stanza is on a three-line staff (treble, alto, and bass clefs) with lyrics underneath. The music is in 4/4 time with a key signature of one flat (B-flat).

gave us birth. Though our skies be oft - en frown-ing, Though our land be rough and sear, Health and peace, our la - bors crown-ing,

gave us birth. Though our skies be oft - en frown-ing, Though our land be rough and sear, Health and peace, our la - bors crown-ing,

Detailed description: This system contains the second two stanzas of the song. The first stanza is on a single line of music with lyrics underneath. The second stanza is on a three-line staff (treble, alto, and bass clefs) with lyrics underneath. The music continues in 4/4 time with a key signature of one flat.

FREEDOM'S SONS, COME JOIN IN CHORUS. Continued.

Bless the cheer-ful spir-its here. Free-dom's sons of ev'-ry na-tion, Here a heart-y wel-come greet; Here no

haught-y ty-rant frown-ing, E'er in-vades your calm re-treat. Come and help us swell the cho-rus, Praise this

## FREEDOM'S SONS, COME JOIN IN CHORUS. Continued.

hal-low'd spot of earth, Praise the skies now smil-ing o'er us, Praise the land which gave us birth.

hal-low'd spot of earth, Praise the skies now smil-ing o'er us, Praise the land which gave us birth. Freedom's

*p*  
Free-dom's sons, come join in cho-rus, Praise this fa-vored spot of earth; Praise the skies now

Free-dom's sons, come join in cho-rus, Praise this fa-vored spot of earth; Praise the skies now

*p*  
sons, . . . . come join in cho - rus, Praise this fa - vored spot of earth; Praise the skies . . . . now smil-ing

# FREEDOM'S SONS, COME JOIN IN CHORUS. Continued.

smil - ing o'er us, Praise the land which gave us birth. *f* Though our skies be oft-en frown-ing, Though our land be rough and

smil - ing o'er us, Praise the land which gave us birth. *f*

o'er us, Praise the land which gave us birth. *f* Though our skies be oft-en frown-ing, Though our land be rough and

*f* *Repeat 16 measures.*

sear, Health and peace our la-bors crown - ing; Bless the cheer-ful spir-its here. Free-dom's sons, come join in cho-rus, Praise this fa-vor'd

*f*

sear, Health and peace our la-bors crown - ing; Bless the cheer-ful spir-its here. Free-dom's sons, come join in cho-rus, Praise this fa-vor'd

spot of earth, Hail the skies now smil-ing o'er us! Hail the land which gave us birth! Hail! A-mer-i-ca! Land of the Free!

spot of earth, Hail the skies now smil-ing o'er us! Hail the land which gave us birth! Hail! A-mer-i-ca! Land of the Free!

The musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. Dynamics include *f* and *ff*. The lyrics are printed below the vocal staves.

## HOLY SABBATH DAY.

J. A. MARTINDALE.

1. Ho-ly Sab-bath day, We hail thy pres-ence near; Thou brings't to us, oh day of rest, Sweet thoughts of heav'n so dear.

2. Ho-ly Sab-bath day, We love thy sooth-ing hours, When from our cares and la-bors free, We seek re-fresh-ing bow'rs.

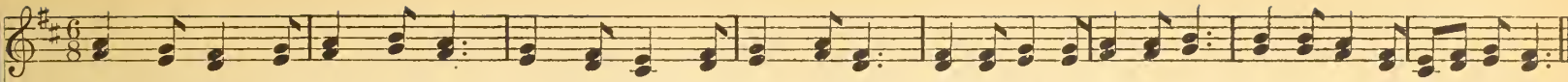
3. Ho-ly Sab-bath day, Thy mem'-ries dear we love; May thy sweet les-son's taught be-low Lead us to heav'n a-bove.

The musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are printed below the vocal staves.



# LITTLE ONE, REST.

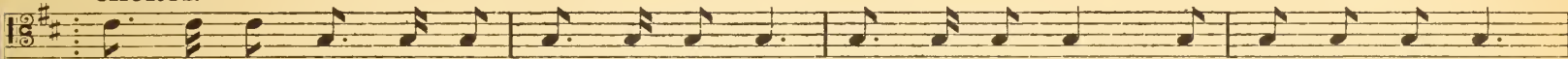
M. P. WOODY.



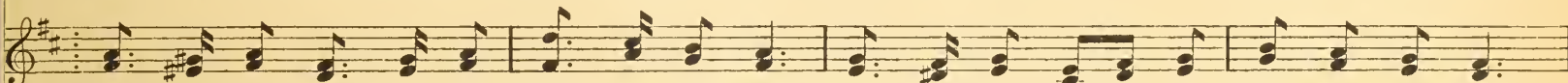
1. All the live-long sum - mer day, Ba - by's spent his time in play; Now the shades of night ap - pear, Slum - ber on, my ba - by dear.
2. Ceased is now his romp and noise, Laid a - side his bro - ken toys, For the sun to rest is gone, And the time for play is done.
3. What does ba - by dream a - bout? Some - thing pret - ty, I've no doubt; For when he has slept a - while, On his face their comes a smile.
4. When he wakes at break of day, Once a - gain comes time for play, Till at eve he seeks his rest With the ones who love him best.



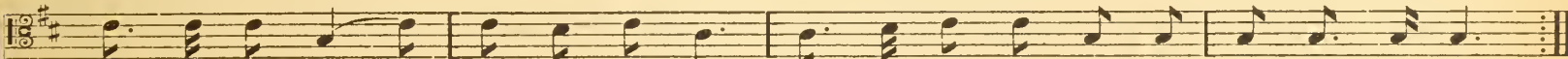
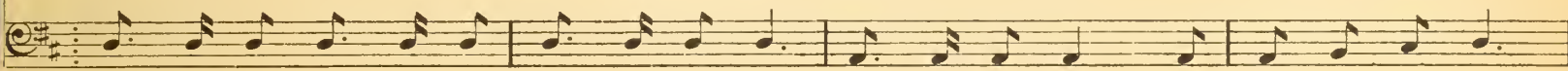
## CHORUS.



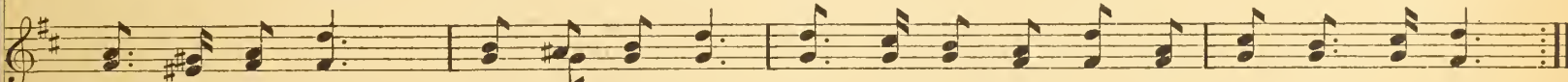
Lul - la - by, lul - la - by, lit - tle one rest; Sweet be thy dreams, by bright an - gels blest.



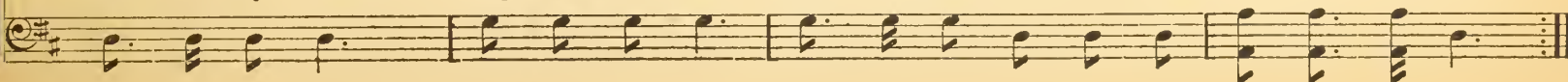
Lul - la - by, lul - la - by, lit - tle one rest; Sweet be thy dreams, by bright an - gels blest.



Lul - la - by, dear, sleep while you may, Sleep till the sun - shine comes say - ing "'tis day."



Lul - la - by, dear, sleep while you may, Sleep till the sun - shine comes say - ing "'tis day."



## DICKORY, DICKORY DOCK.

HUMOROUS GLEE.

Arr. from ALFRED ALLEN.

*f*

*cres.* The mouse ran up the clock,

*p* Dick-o - ry, dick-o - ry dock, *p*

Dick-o - ry, dick-o - ry dock, Dick-o - ry, dick-o - ry dock, The mouse ran up the clock, Dick-o - ry, dick-o - ry dock.

*f*

*cres.* The mouse ran up the clock, The mouse ran up the clock, The mouse ran up the

*f* Dick-o - ry, dick-o - ry dock,

The mouse ran up the clock, The mouse, the mouse ran up the clock, The mouse, the mouse ran up the

# DICKORY, DICKORY DOCK. Continued.

elock, The mouse ran up the elock, The mouse ran up the elock, The mouse ran up the

elock, The mouse, the mouse ran up the elock, The mouse, the mouse ran up the elock, The mouse, the mouse ran up the

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line with lyrics: "elock, The mouse ran up the elock, The mouse ran up the elock, The mouse ran up the". The second line is a piano accompaniment line with lyrics: "elock, The mouse, the mouse ran up the elock, The mouse, the mouse ran up the elock, The mouse, the mouse ran up the". The music is in 2/4 time and features a simple melody with eighth and quarter notes.

elock, Ran up the elock, Ran up the elock, The elock struck one, And down she run,

elock, Ran up the elock, Ran up the elock, Ran up the elock, The elock struck one, And down she run, And

*rit.* *ff*

*rit.* *ff*

Detailed description: This system contains the second two lines of the musical score. The top line has lyrics: "elock, Ran up the elock, Ran up the elock, The elock struck one, And down she run,". The second line has lyrics: "elock, Ran up the elock, Ran up the elock, Ran up the elock, The elock struck one, And down she run, And". The music continues with the same melody. The second line includes dynamic markings: *rit.* (ritardando) and *ff* (fortissimo) above the notes for "The elock struck one". The system concludes with a final note and a fermata.

## DICKORY, DICKORY DOCK. Continued.

*f* *p cres.* *f* *M cres.*

And down she run, And down she run, Dick-o-ry, dick-o-ry dock. Dick-o-ry, dick-o-ry

down she run. And down she run, Dick-o-ry, dick-o-ry dock. Dick-o-ry, dick-o-ry

*f* *p* *p cres.* *f* *M cres.*

dock, The mouse ran up, The mouse ran up, The mouse ran up the clock, Dick-o-ry, dick-o-ry dock, Dick-o-ry, dick-o-ry

dock, The mouse ran up, The mouse ran up, The mouse ran up the clock, Dick-o-ry, dick-o-ry dock, Dick-o-ry, dick-o-ry

# DICKORY, DICKORY DOCK. Continued.

*f* *p* *p*

dock, The mouse ran up, The mouse ran up, The mouse ran up the clock, Ran up the clock,

This system contains the first two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody with dynamic markings *f* and *p*. The second staff is in treble clef and provides a harmonic accompaniment. The lyrics are printed below the first staff.

*f* *f*

Ran up the clock, Ran up the clock, Ran up the clock, Ran up the clock,

Ran up the clock, Ran up the clock, Ran up the clock, Ran up the clock, Ran up the clock, The clock struck one,

This system contains the next two staves of music. The first staff continues the melody from the first system, marked with *f*. The second staff continues the accompaniment, also marked with *f*. The lyrics are printed below the first staff.

## DICKORY, DICKORY DOCK. Continued.

*cres.*

Down, down, down, down, Down, down, down, down,

And down she run, And down she run, And down she run, And down she run, With a

*cres.*

Down, down, down, down, Down, down, down, down,

*f*

Dot, dot, dot, Dot, dot, dot, Dot, dot,

dim - i - ty, dim - i - ty dot, With a dim - i - ty, dim - i - ty dot, With a dim - i - ty, dim - i - ty

*p*

Dot, dot, dot, Dot, dot, dot, Dot, dot,

# DICKORY, DICKORY DOCK. Concluded.

Dot, dot, dot, dot, Dot. dot, dot, Dot, dot,

Dim - i - ty, dim - i - ty, dim - i - ty, dim - i - ty, Dim - i - ty, dim - i - ty dot, Dim - i - ty, dim - i - ty

Dot, dot, dot, dot, Dot, dot, dot, Dot, dot,

This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a vocal line with lyrics. The bottom staff is a bass clef accompaniment. The lyrics are: "Dot, dot, dot, dot, Dot. dot, dot, Dot, dot, Dim - i - ty, dim - i - ty, dim - i - ty, dim - i - ty, Dim - i - ty, dim - i - ty dot, Dim - i - ty, dim - i - ty Dot, dot, dot, dot, Dot, dot, dot, Dot, dot,"

*f cres.* dot, Ran up the clock, Ran up the clock, *p dim.* Dim - i - ty, dim - i - ty dot.

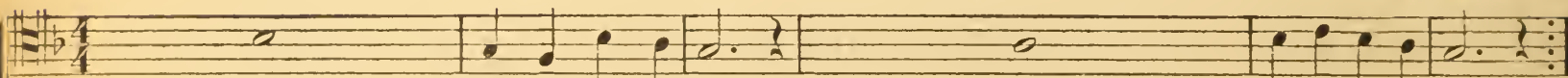
*f cres.* dot, Ran up the clock, Ran up the clock, *p dim.* Dim - i - ty, dim - i - ty dot.

This system contains four staves of music. The top staff is a vocal line with lyrics and dynamic markings. The second staff is a treble clef accompaniment. The third staff is a vocal line with lyrics and dynamic markings. The bottom staff is a bass clef accompaniment. The lyrics are: "dot, Ran up the clock, Ran up the clock, Dim - i - ty, dim - i - ty dot. dot, Ran up the clock, Ran up the clock, Dim - i - ty, dim - i - ty dot." Dynamic markings include *f cres.* and *p dim.*

# ANTHEM DEPARTMENT.

## LEAD ME, O LORD.

C. E. LESLIE.



1. To wander here alone, through dark-ness un - to light; O Lord, thy mighty hand alone can lead me on a - right.



2. O Lord, be thou my guide, and lead me all the day; Choose thou, O Lord, my path for me, that I may nev-er stray.



Copyrighted, 1885, by C. E. LESLIE.



# LEAD ME, O LORD. Continued.

For me, O, Lord, Choose thou for me;  
 Choose thou my path..... O, Lord, Choose thou for me;  
 For me, O Lord, Dark tho' it seem..... for me;

*Cres. - - - - - f*

I shall find rest Where all are blest, If thou but choose for me.

*Cres. - - - - - f*

I shall find rest Where all are blest, If thou but choose for me.

## LEAD ME, O LORD. Continued.

1. Take thou my cup, and it with joy or sor-row fill; Take thou my life; it is thine own, and mould it to thy will.

2. I dare not choose myself the way, I would not, if I might; Make thou my choice, Oh! lead me on, and I shall walk a-right.

The first system consists of three staves: a soprano staff (treble clef), a vocal staff (treble clef), and a bass staff (bass clef). The second system consists of two staves: a vocal staff (treble clef) and a bass staff (bass clef). The music is in 4/4 time and B-flat major.

## Alto Solo.

The path is be-fore me plain and straight: Yet I dare not walk in its way. O guide me, Lord, that I may reach my

The 'Alto Solo' section is written for three staves: a vocal staff (treble clef), a piano accompaniment staff (treble clef), and a bass staff (bass clef). The music is in 3/4 time and B-flat major.

# LEAD ME, O LORD. Concluded.

## CHORUS.

The path where thou lead-est me, sure-ly is best; Tho'dark it may seem to be, I shall be blest.  
home and nev-er stray.

The path where thou lead-est me, sure-ly is best; Tho'dark it may seem to be, I shall be blest.

home to thy rest; Lead me, O Lord, Where all is blest; Lead me, lead thou me on, Lead me home to thy rest.

Lead me, O Lord, home to thy rest; Where all is blest; Lead me, lead thou me on, Lead me home to thy rest.

*Cres.* - - - *p* *pp* *rit.* - - -

THE LORD IS RISEN.

C. E. LESLIE.

The Lord is ris'n, is ris-en from the dead, . . . . . The Lord is ris'n, is ris-en from the dead.

Ris-en from the dead,

The Lord is ris'n, is ris-en from the dead, . . . . . - The Lord is ris'n, is ris-en from the dead.

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line in G major, 4/4 time, with lyrics. The second staff is a piano accompaniment line in G major, 4/4 time, with rests and some notes. The third staff is another piano accompaniment line in G major, 4/4 time, with rests and some notes.

Day of tri-umph through the skies,

Ris-en from the dead. Morn-ing breaks up-on the tomb, Je - sus scat-ters all the gloom.

Day of tri-umph through the skies,

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line in G major, 4/4 time, with lyrics. The second staff is a piano accompaniment line in G major, 4/4 time, with notes. The third staff is another piano accompaniment line in G major, 4/4 time, with notes. The bottom staff is a bass line in G major, 4/4 time, with notes.

THE LORD IS RISEN. Continued.

See the glo-rious Sav-iour rise; Chris-tians, dry your flow-ing tears, Chase your un - be - liev-ing fears;

See the glo-rious Sav-iour rise; Look on his de-

*ff* *Rit.*

Doubt no more his power to save.

*ff* **Base Solo.**

Hymns of praise then let us sing; Un-to Christ our heav'n-ly king.

- ser - ted grave, Doubt no more his power to save.

## THE LORD IS RISEN. Continued.

The Lord is risen, Loud hal-le - lu - jahs ring, To  
 Who en-dured the cross and grave, Sin - ners to re-deem and save. The Lord is risen, Loud hal-le - lu - jahs ring,  
 The Lord is risen. To

Detailed description: This system contains four staves of music. The top staff is a vocal line in 4/4 time, starting with a whole rest followed by a melodic phrase. The second staff is a bass line with lyrics underneath. The third staff is a piano accompaniment in treble clef, and the fourth is a bass line. Dynamics include a piano (*p*) marking. The key signature has one flat (B-flat).

Christ our king, Your ev-'ry trib-ute bring, Sing of his tri-umph o - ver the grave, Sing of his love and power to save,  
 Christ our king, Your ev-'ry trib-ute bring, Sing of his tri-umph o - ver the grave, Sing of his love and power to save,

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The fourth staff is a bass line. The key signature has one flat (B-flat).

The musical score consists of four staves. The top two staves are vocal parts with lyrics: "Sing of his tri-umph o-ver the grave, Sing of his power to save, to save, to save." The bottom two staves are piano accompaniment. The lyrics for the piano part are: "Sing of his tri-umph o-ver the grave, Sing of his power to save, of his power to save, of his power to save." The score includes dynamic markings such as *Rit.* and *Rit.* and various musical notations like slurs and accents.

NOTICE TO TEACHERS AND CHORISTERS.

If you are desirous of creating an interest in vocal music in your community, I do not know how you can do so better than by organizing a musical convention.

I will come or send a conductor to any community to hold a convention, on the following terms:

*First*, Convention to last five days.

*Second*, Number of sessions or lessons, fifteen.

*Third*, Sessions each day, three.

*Fourth*, Morning lesson devoted to rudimental work.

*Fifth*, The afternoon session, intermediate course of study.

*Sixth*, The evening session will be general chorus work and voice culture.

*Seventh*, The convention to close the evening of the fifth day with a concert for the benefit of the con-

ductor. The admission not to be less than twenty-five cents; all members taking part in the chorus to be admitted free.

*Eighth*, The books used in the convention will be THE SENTINEL, price per copy seventy-five cents, and Leslie's Concert Choruses, price twenty-five cents.

*Ninth*, A copy of each of the above named books will be given to each member of the class, not simply to use during the term, but to remain their property.

*Tenth*, The church in which the convention is held to be furnished free of charge to the conductor.

*Eleventh*, The tuition will be to each member \$2.00 for the entire course, including both of the above named books. *This is very reasonable*, and a rare opportunity for those wishing to improve themselves in vocal music, or to enlarge your choirs and organize a musical society.

*Twelfth*, The best plan for you to pursue to obtain this convention would be to appoint a committee of four or five of the musicians and ministers. They to secure the church in which to hold it, and solicit the required number of names to warrant our coming.

*Thirteenth*, We will come and hold a convention on the above terms if you will secure fifty names of people who will attend the chorus, or send a substitute. I will guarantee all who attend a good and profitable time, and the convention will be a blessing to your town musically, socially and religiously. Address all correspondence to me personally, and I will make arrangements to suit you as near as possible.

C. E. LESLIE,  
150 Wabash Avenue, Chicago, Illinois.

Make a joy - ful noise un - to God, Make a joy - ful noise un - to God, All ye lands, All ye lands,

*f* *ff* Sing

Make a joy - ful noise un - to God, Make a joy - ful noise un - to God, All ye lands, All ye lands,

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f* and *ff*. The word 'Sing' is placed at the end of the first vocal line.

Make his praise glo - rious, All ye lands, Sing

forth the hon - or of his name, Sing forth the hon - or of his name;

Make his praise glo - rious, All ye lands, Sing

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f*. The word 'Sing' is placed at the end of the first vocal line.



# MAKE A JOYFUL NOISE. Continued.

forth the hon - or of his name, Sing forth the hon - or of his name, Sing forth the hon - or of his name, Sing forth, Sing  
Sing forth.....  
forth the hon - or of his name, Sing forth the hon - or of his name, Sing forth the hon - or of his name, Sing forth, Sing

forth the hon - or of his name; All ye lands. Make a  
forth the hon - or of his name; Make a joy - ful noise un-to God, All ye lands.

## MAKE A JOYFUL NOISE. Concluded.

joy-ful noise un-to God; All ye lands, All ye lands make a joy - ful, Make a joy-ful, Make a joy-ful noise un-to

Make a joy-ful, joy - ful noise,

All ye lands, All ye lands, Make a joy-ful, Make a joy-ful noise un-to

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is another treble clef accompaniment. The bottom staff is a bass clef accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

God, Sing forth his praise, Sing forth his praise, Sing forth the hon-or of his name, Make a joy - ful noise. A-men! A - men!

God, Sing forth his praise, Sing forth his praise, Sing forth the hon-or of his name, Make a joy - ful noise. A-men! A - men!

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is another treble clef accompaniment. The bottom staff is a bass clef accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music concludes with a double bar line and repeat dots.

# TEACH ME THY STATUTE.

G. R. STURGIS.

Base or Alto Solo.

Teach me, Oh Lord, the way of thy statute, Teach me, O Lord, Teach me, O Lord, Teach me, teach me, And I shall

Teach me, O Lord, the way of thy statute, And I shall keep it un - to the end.

keep it un - to the end.

Teach me, O Lord, the way of thy statute, And I shall keep it un - to the end.

*cres.* - - - - - *f* *dim.* - - -

Teach me thy ways, teach me thy ways, Teach me, O Lord, That I may live, And I shall keep them, And I shall

Teach me thy ways, teach me thy ways, Teach me, O Lord, That I may live, And I shall keep them, And I shall

*cres.* - - - - - *f* *dim.* - - -

keep them, And I shall keep them un - to the end.

**Soprano or Tenor Solo.**

Make me to go in the path of thy com - mand - ments, For there - in do

keep them, And I shall keep them un - to the end.

So shall I walk in thy  
I de-light. So shall I keep, shall I keep thy law, Teach me, O Lord, that I may live.  
So shall I walk in thy

*p* *m*  
ways, O Lord, So shall I walk, so shall I walk, So shall I walk in thy ways, O Lord. A-men, A - men.  
*p* *m*  
ways, O Lord, So shall I walk, so shall I walk, So shall I walk in thy ways, O Lord. A-men, A - men.

## SEEK YE THE LORD.

C. E. LESLIE.

*Slowly and earnestly.*

We pray they may be - lieve. We  
 There are those who believe not in God; We pray they may be - lieve. There are those who take the name of God in vain, We

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clefs), and a final bass staff. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are placed below the vocal line and between the piano staves.

pray they may re-pent, Lis-ten to the word of God, He that believeth and is baptized, shall be saved; He that believeth not shall perish.  
 pray they may re-pent, Lis-ten to the word of God, He that believeth and is baptized, shall be saved; He that believeth not shall perish.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics continue across the vocal line and between the piano staves.

# SEEK YE THE LORD. Continued.

I will put my trust in the Lord, And firm-ly be-lieve in his word, For 'tis good to live in a land, Where the

word of God is heard. All should be-lieve the word of God, And be con-vert-ed, for the heart is full of sin.

## SEEK YE THE LORD. Concluded.

Be not a-fraid to call up-on the Lord; He made the earth, and all that is there-in; Learn of his love,

Be not a-fraid to call up-on the Lord; He made the earth, and all that is there-in; Come seek the Lord, Learn of his love, On-ly be-lieve.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a piano (*p*) dynamic. The bottom staff is the bass line. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are written below the staves, with some words split across lines.

He will for-give. Faith, hope and char-i-ty, Em-blems of a Chris-tian; Who are with-out them? Those who know not God. Seek ye the Lord, Seek ye the Lord.

He will for-give. Faith, hope and char-i-ty, Em-blems of a Chris-tain; Who are with-out them? Those who know not God. Seek ye the Lord, Seek ye the Lord.

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, featuring dynamics such as *p*, *f*, *slow.*, *rit. p*, and *pp*. The bottom staff is the bass line. The lyrics are written below the staves, with some words split across lines. The music concludes with a double bar line.



# AS THE HART PANTETH.

E. R. OBER.

**Tenor.**  
As the hart pant-eth af-ter the wa - ter brooks, My soul thirst-eth for

**Alto.**  
So pant-eth my soul af - ter thee, O God.

**Organ.**

**Trio.**  
God, for the liv - ing God; O when shall I come and ap-pear be-fore God, O when shall I come and ap-pear be - fore God?

**Soprano.**  
O when shall I come and ap-pear be - fore God?

**Organ.**

Why

*f*

Hope thou in God, for I shall yet

art thou cast down, O my soul, and why art thou dis-qui-et-ed with-in . . . me? Hope thou in God, for I shall yet

*Rit.*

praise Him, Hope thou in God, for I shall yet praise Him for the health of my coun-te-nance, And my God, for the health of my

praise Him, Hope thou in God, for I shall yet praise Him for the health of my coun-te-nance, And my God, for the health of my

coun-te-nance, and my God. Hope thou in God, . . . Hope thou in God, . . . . . For I shall yet praise him, for

Hope thou in God, . . . . Hope thou in God.

coun-te-nance, and my God. Hope thou in God, in God, For I shall yet praise Him, for

Hope thou in God.

I shall yet praise Him, For the health of my countenance, And my God, For the health of my coun-te-nance, and my God.

I shall yet praise Him, For the health of my countenance, And my God, For the health of my coun-te-nance, and my God.

*cres.*

Our Fa-ther, who art in heav'n, Hal-low'd be thy name, Thy king-dom come, Thy will be done, on earth as it is in heav'n;

*cres.*

Our Fa-ther, who art in heav'n, Hal-low'd be thy name, Thy king-dom come, Thy will be done, on earth as it is in heav'n;

Detailed description: This system contains the first two staves of music. The top staff is in 3/4 time with a treble clef and a key signature of one flat. It features a melodic line with a crescendo marking above it. The bottom staff is in the same time and key signature, providing a bass accompaniment. The lyrics are printed below each staff.

And for-give us our tres-pass-es, As we for-give those who

Give us this day our dai-ly bread,

And for-give us our tres-pass-es As we for-give, as we for-give, As we for-give those who

Detailed description: This system contains the second two staves of music. The top staff continues the melodic line from the first system, with a fermata over the first measure. The bottom staff continues the bass accompaniment. The lyrics are printed below each staff.

THE LORD'S PRAYER. Concluded.

tres-pass a - gainst us; For thine is the

And lead us not in - to temp - ta - tion; but de - liv - er us from e - vil,

tres-pass a - gainst us; For thine is the

Detailed description: This system contains the first two lines of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: 'tres-pass a - gainst us; For thine is the' and 'And lead us not in - to temp - ta - tion; but de - liv - er us from e - vil,'. The piano accompaniment includes a triplet of eighth notes. Dynamics include *f* and *cres.*

king - dom, and the pow - er and the glo - ry, For - ev - er, and ev - er, For - ev - er and ev - er, A - men! A - men.

king - dom, and the pow - er and the glo - ry, For - ev - er, and ev - er, For - ev - er and ev - er, A - men! A - men.

Detailed description: This system contains the second two lines of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: 'king - dom, and the pow - er and the glo - ry, For - ev - er, and ev - er, For - ev - er and ev - er, A - men! A - men.' and 'king - dom, and the pow - er and the glo - ry, For - ev - er, and ev - er, For - ev - er and ev - er, A - men! A - men.' The piano accompaniment includes a triplet of eighth notes. Dynamics include *cres.*, *f*, and *dim.*

*m* *f* *m* *f*

To God in heav'n glo-ry be giv'n! Sound His praise from earth's re-mot-est bound! Loud-ly pro-long your joy-ful hymns!

*m* *f* *m* *f*

To God in heav'n glo-ry be giv'n! Sound His praise from earth's re-mot-est bound! Loud-ly pro-long your joy-ful hymns!

Detailed description: This system contains the first two staves of music. The top staff is in 4/4 time with a key signature of one flat (B-flat). It features dynamic markings of *m* (mezzo-forte) and *f* (forte) alternating every two measures. The bottom staff is a piano accompaniment in the same key and time, mirroring the dynamics of the vocal line. The lyrics are printed below each staff.

*cres.* - - -

Praise to the Lord Je - ho - vah bring! Bring to His praise the tri-umph-ant harp, And strike each warb-'ling string.

*cres.* - - -

Praise to the Lord Je - ho - vah bring! Bring to His praise the tri-umph-ant harp, And strike each warb-'ling string.

Detailed description: This system contains the second two staves of music. The top staff begins with a *cres.* (crescendo) marking and a fermata over the first three measures. The bottom staff also begins with a *cres.* marking and a fermata. The music continues in 4/4 time with a key signature of one flat. The lyrics are printed below each staff.

TO GOD IN HEAVEN. Continued.

*f* *Obligato Solo. Soprano.*

Bring to his praise the tri-umph-ant harp, and strike each war-bling string. He is good, the

For he is good, the Lord is good, and

Bring to his praise the tri-umph-ant harp, and strike each warb-ling string. For he is good, the Lord is good, and

*Repeat softly.*

Lord is good; His ten - der mer - cies are o - ver all his works.

kind are all his ways; His ten - der mer - cies are o - ver all, Are o - ver all his works.

kind are all his ways; His ten - der mer - cies are o - ver all, Are o - ver all his works.

## TO GOD IN HEAVEN. Concluded.

*f* *ff* *cres.*

Tell of his love, sing his prais - es, Tell of his love, praise his name! Praise ye his name, Praise ye his name, Praise ye his ho - ly name.

*f* *ff* *cres.*

Tell of his love, sing his prais - es, Tell of his love, praise his name! Praise ye his name, Praise ye his name, Praise ye his ho - ly name.

*f*

Bring to His praise the tri-umph - ant harp, And strike each war - bling string; Bring to His praise the tri - umph-ant harp, And strike each war-ling string.

*f*

Bring to His praise the tri-umph - ant harp, And strike each war - bling string; Bring to His praise the tri - umph-ant harp, And strike each war-ling string.



# GUIDE ME, O THOU GREAT JEHOVAH.

C. E. LESLIE.

Thou great Je - ho - vah! This bar - ren land; I am weak but thou art might-y, Hold me with thy pow'r-ful hand;

Pil - grim through

Guide me, O Thou great Je - ho - vah! This bar - ren land; Hold me with thy pow'r-ful hand;

*f*

**Soprano Solo.**

Guide me O thou great Je - ho - vah, Pil - grim thro' this bar - ren land; I am weak but thou art mighty, Hold me with thy pow'rful hand.

**Organ.**

*Rit.* .....

## GUIDE ME, O THOU GREAT JEHOVAH. Continued.

The musical score for the first system consists of four staves. The top staff is the vocal line, starting with a fermata and then singing "The crys-tal foun - tain, Streams do flow; Let the fire - y cloud-y pil - lar lead me," with a dynamic marking of *f cres.* and a fermata at the end. The second staff is the alto line, singing "O - pen thou the crys-tal foun - tain, Where the heal - ing" with a fermata at the end. The third staff is the tenor line, singing "The crys-tal foun - tain, Streams do flow; Let the fire - y cloud-y pil - lar lead me," with a dynamic marking of *f cres.* and a fermata at the end. The bottom staff is the bass line, providing harmonic support.

The crys-tal foun - tain, Streams do flow; Let the fire - y cloud-y pil - lar lead me,

O - pen thou the crys-tal foun - tain, Where the heal - ing

The crys-tal foun - tain, Streams do flow; Let the fire - y cloud-y pil - lar lead me,

The musical score for the second system consists of four staves. The top staff is the vocal line, singing "Lead me all my jour - ney thro', Strong de - liv - 'rer be thou my shield, Be thou my shield, my strength and shield;" with a dynamic marking of *p rit.* and a fermata at the end. The second staff is the alto line, singing "Be thou my" with a fermata at the end. The third staff is the tenor line, singing "Lead me all my jour - ney thro', Strong de - liv - 'rer be thou my shield, Be thou my shield, my strength and shield;" with a dynamic marking of *p rit.* and a fermata at the end. The bottom staff is the bass line, providing harmonic support.

Lead me all my jour - ney thro', Strong de - liv - 'rer be thou my shield, Be thou my shield, my strength and shield;

Be thou my

Lead me all my jour - ney thro', Strong de - liv - 'rer be thou my shield, Be thou my shield, my strength and shield;

# GUIDE ME, O THOU GREAT JEHOVAH. Concluded.

Be thou my shield, My strength and shield, Safe - ly

shield,.... Be thou my strength,

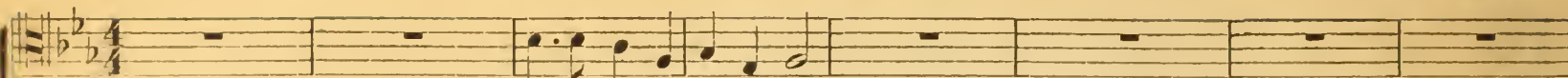
Be thou my shield, My strength and shield, Guide me O thou great Je - ho-vah! Safe - ly

to thy heav'n ly rest; Guide me O thou great Je - ho-vah, Safe - ly to thy heav'n ly rest; A - men, A - men.

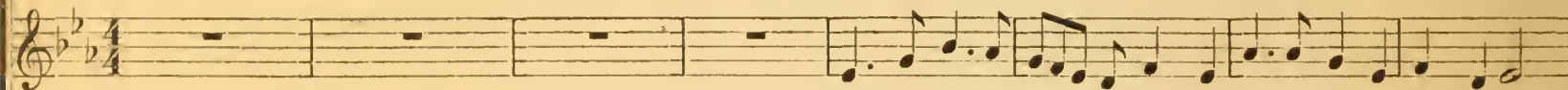
to thy heav'n-ly rest; Safe - ly to thy heav'n-ly rest; A - men, A - men.

## HALLELUJAH GOD THE HIGHEST!

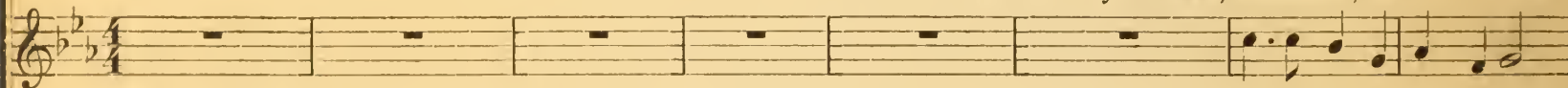
C. E. LESLIE.



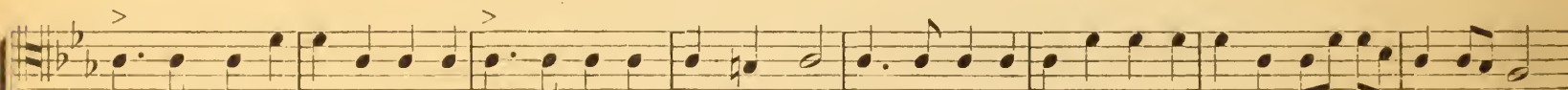
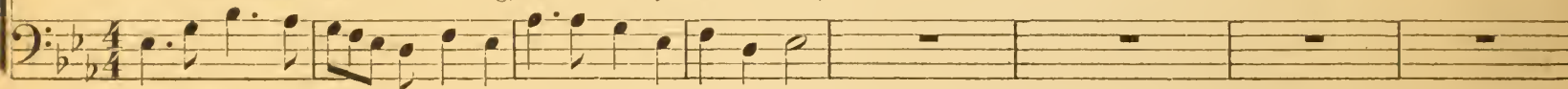
Favored Cit - y of our God;



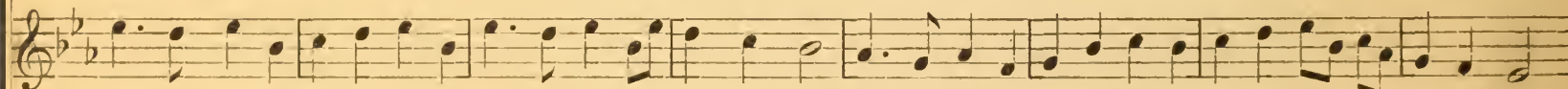
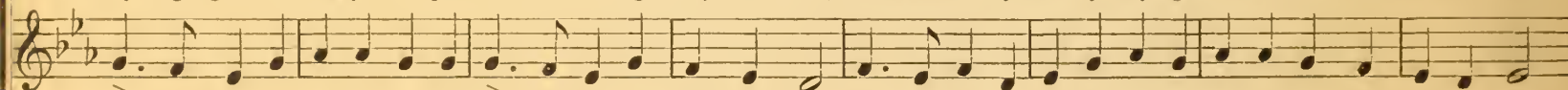
Build - ed on the ho - ly mountain, For his own, his loved a - bode.



Zi - on more than Ja - cob's dwelling, Favored Cit - y of our God;



Thy bright gates are always o - pen For the err - ing, way - ward feet; Toward the ho - ly Cit - y flying To their God and Saviour meet.



Thy bright gates are always o - pen For the err - ing, way - ward feet; Toward the ho - ly Cit - y flying To their God and Saviour meet.



# HALLELUJAH GOD THE HIGHEST! Continued.

*Slow.* *f* *cres.*

1. Zi-on, more than Jacob's dwelling, Favored City of our God; Buildd on the holy mountain, For his own, his loved a-bode.

*f* *cres.*

2. Thy bright gates are always o - pen For the erring, wayward feet, Toward the ho - ly City fly - ing, To their God and Saviour meet.

Glo-rious things of thee are spoken, But the half has ne'er been told. As thy glo-rious lights un-fold.

Chains of dark - ness fall off, bro - ken,

Glo-rious things of thee are spoken, But the half has ne'er been told. As thy glo-rious lights un-fold.

## HALLELUJAH GOD THE HIGHEST! Concluded.

Hap - py Zi - on's new-born sons;

Hal - le - lu - jah! God the high - est shall de-fend and bring you home.

Shout a - loud, and sing with glad-ness, Hap-py Zi-on's new-born sons!

Detailed description: This musical score is for a four-part setting of 'Hallelujah God the Highest!'. It features four staves: a vocal line (soprano), a vocal line (alto), a vocal line (tenor), and a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'Hap - py Zi - on's new-born sons; Hal - le - lu - jah! God the high - est shall de-fend and bring you home. Shout a - loud, and sing with glad-ness, Hap-py Zi-on's new-born sons!'. The music concludes with a final cadence on the bass line.

## Finale, HOME SWEET HOME.

*Repeat softly.*

Home, home, safe, safe at home, The Lord will pro - vide, He will bring thee safe - ly home. A - men.

Home, home, safe, safe at home, The Lord will pro - vide, He will bring thee safe - ly home. A - men.

Detailed description: This musical score is for a four-part setting of 'Home Sweet Home'. It features four staves: a vocal line (soprano), a vocal line (alto), a vocal line (tenor), and a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'Home, home, safe, safe at home, The Lord will pro - vide, He will bring thee safe - ly home. A - men.' The music concludes with a final cadence on the bass line.

# LET US BOW BEFORE HIM.

*Slowly with expression.*

*p* *cres.* *rit.* *p*

The Lord is in his ho-ly tem-ple, Let all the earth keep si-lence; He will hear and an-swer our pe-ti-tions, Let us bow be-fore him.

The Lord is in his ho-ly tem-ple, Let all the earth keep si-lence; He will hear and an-swer our pe-ti-tions, Let us bow be-fore him.

*Duet may be sung by 1st. and 2d. Soprano.*

O bring us near-er un-to thee, And teach us Lord to love thy ways.

*Organ.* O Lord to thee we lift our voice; In hum-ble

*cres.*

Grant thy blessing from a-bove, Fill our hearts with heav'nly love; Glo-ry be to thee our King, Ev-er-more thy praise we sing

pray'r and heart-felt praise. Grant thy blessing from a-bove, Fill our hearts with heav'nly love; Glo-ry be to thee our King, Ev-er-more thy praise we sing.

Then we hear,..... 'Tis an out-burst of joy, From the souls, ..... And re-joyce in his love; They are  
A loud-er strain, 'Tis an out-burst of joy, Who are re-deemed, And re-joyce in his love; They are

sing-ing hal - le , hal - le - lu - jah, They are sing-ing hal - le -, hal - le - lu - jah, Hal - le - lu - jah, Praise the Lord, Hal - le -  
sing-ing hal - le -, hal - le - lu - jah, They are sing-ing hal - le -, hal - le - lu - jah, Hal - le - lu - jah, Praise the Lord, Hal - le -

lu - jah, Praise the Lord, Hal - le - lu - jah, praise the Lord; Hal - le - lu - jah, praise the Lord, Praise ye the Lord, Praise ye the Lord;  
lu - jah, Praise the Lord, Hal - le - lu - jah, praise the Lord; Hal - le - lu - jah, praise the Lord, Praise ye the Lord, Praise ye the Lord;



# LET US BOW BEFORE HIM. Concluded.

*cres.*

Then we hear,..... 'Tis an out-burst of joy, From the souls, ..... And re-joyce in his love; They are

*cres.*

A loud-er strain, 'Tis an out-burst of joy, Who are re-deemed, And re-joyce in his love; They are

sing-ing hal - le , hal - le - lu - jah, They are sing-ing hal - le -, hal - le - lu - jah, Hal - le - lu - jah, Praise the Lord, Hal - le -

sing-ing hal - le -, hal - le - lu - jah, They are sing-ing hal - le -, hal - le - lu - jah, Hal - le - lu - jah, Praise the Lord, Hal - le

*ff*

lu - jah, Praise the Lord, Hal - le - lu - jah, praise the Lord; Hal - le - lu - jah, praise the Lord, Praise ye the Lord, Praise ye the Lord.

*ff*

lu - jah, Praise the Lord, Hal - le - lu - jah, praise the Lord; Hal - le - lu - jah, praise the Lord, Praise ye the Lord, Praise ye the Lord.

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80	Hail to our beautiful queen.....	94	Peter, Peter pumpkin eater.....	51
37	Hark, the skies with music sound.....	24	Parting hymn.....	
90	Hunting chorus.....	33	Peace be still.....	
			Seek ye the Lord.....	
			Songs that we love.....	
			Softly fades the twilight ray.....	
			Sun of my soul.....	
			Skating glee.....	
			Slumber song.....	
			Spring time is coming.....	
			Sleep in peace.....	
			Serenade.....	
			Saviour, breathe an evening blessing...	
			Sing, thou merry bird.....	
			Singing songs of joy and love.....	
			Song of Niagara.....	
			Song of our nation.....	
			The pilot brave.....	
			The Lord is risen.....	
			Therefore watch and pray.....	
			The Lords' prayer. ( <i>Anthem.</i> ).....	
			The Lords' prayer. ( <i>Chant.</i> ).....	
			The star spangled banner.....	
			The ocean spray.....	
			The sparkling rill.....	
			Teach me thy statutes.....	
			To God in heaven.....	
			Under the silver moon.....	
			We shall land beyond the tide.....	
			Wake, lady, wake.....	
			Will the gates of heaven be open for me	
			We're a merry happy band.....	
			With heart and voice.....	
			Whip-poor-will song.....	



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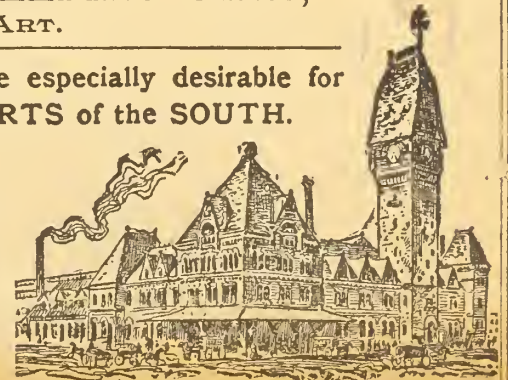
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